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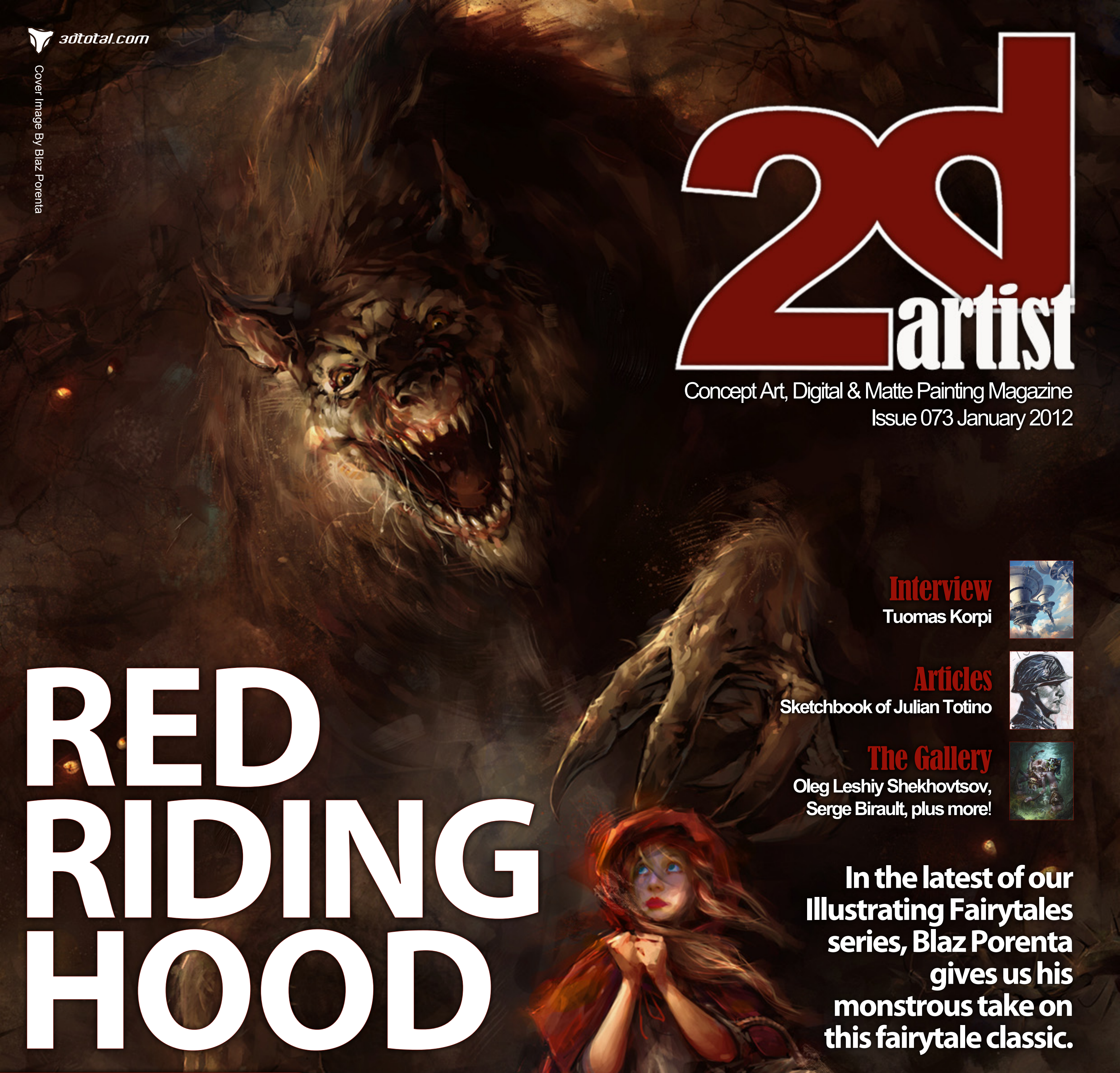
Cover Image By Blaz Porenta

2d artist

Concept Art, Digital & Matte Painting Magazine
Issue 073 January 2012



Interview
Tuomas Korpi

Articles
Sketchbook of Julian Totino

The Gallery
Oleg Leshiy Shekhovtsov,
Serge Birault, plus more!

RED RIDING HOOD

In the latest of our Illustrating Fairytales series, Blaz Porenta gives us his monstrous take on this fairytale classic.

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Editorial

Hello and a very happy new year! I hope that you all enjoyed a festive break and had a memorable new year. 2DArtist are happy to kick the year off with some amazing tutorials and a really exciting new tutorial series.

We will start this month by talking about the stunning image on the cover. I am sure you have been enjoying the excellent Illustrating Fairy Tales series. Up till now we have been in the very capable hands of **Simon Dominic Brewer**, but in this month's magazine we hand proceedings over to **Blaz Porenta**. In this issue Blaz talks us through how he created his stunning image of Little Red Riding Hood and describes how important it is to set your mood and composition at the start of the process when trying to portray a story in your image. I can give you some insider knowledge and let you know that this series is well worth keeping an eye on.

David Smit and **Nadia Karroue** continue to tell us about how they have developed and expanded their fantastic Hippie Pippie Pocalypse universe in this month's issue, and in particular they talk us through how they develop their characters and how to turn an idea into a story.

We wrap up our short series on using Google Sketch Up to create vehicle illustrations this month, and bring things to a close with a real bang. One of 2DArtists favorite artists **Carlos Cabrera** is back in this issue and shows us how create a cool illustration of a futuristic submarine. Carlos is a real pro when it comes to painting over a 3D base, so this tutorial is a must for anyone interested in the technique.

Now it's time to tell you about our exciting new series! Mythology has inspired all types of art for years, and we are more than familiar with images of Medusa and The Minotaur, so in this series we will be exploring the lesser know creatures of mythology in an interesting and unique way. We will be giving a short brief to two (yes two) artists who will be told to interpret and create an illustration from it without researching the subject further. At the end of the tutorials we will be able to compare images to see how the same brief can be interpreted by different artists. Getting the ball rolling this month are two UK based artists who show us how they thing a Charybdis would look. The two artists will use different software, so in this issue **Simon Dominic Brewer** will be showing us how he created his image in Painter and **Matt Dixon** in Photoshop.

As you can tell this is a great issue and we haven't even talked about the amazing interview with one of my favorite artists **Tuomas Korpi**. We also have a great Making of by the very talented Markus Lovadina and some stunning gallery images by **Serge Birault**, **Simon Weaner**, **Andreas Rocha** and many more talented artists. I hope you enjoy the new magazine and that it helps you get the new year off to a creative start.

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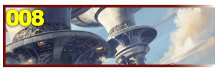
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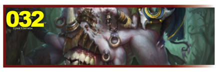
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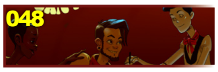
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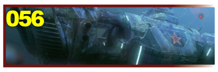
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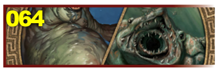
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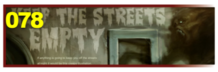
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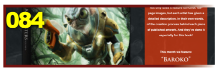
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Get the most out of your Magazine!

If you're having problems viewing the double-page spreads that we feature in this magazine, follow this handy little guide on how to set up your PDF reader!

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TUOMAS KORPI
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Setting up your PDF reader

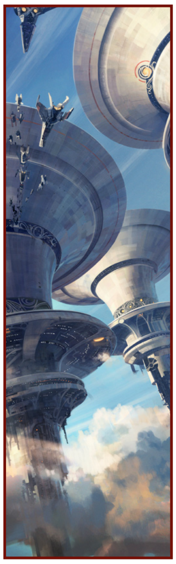
For optimum viewing of the magazine it is recommended that you have the latest Acrobat Reader installed.
You can download it for free here: DOWNLOAD!

To view the many double-page spreads featured in 2DArtist magazine, you can set the reader to display 'two-up', which will show double-page spreads as one large landscape image:

1. Open the magazine in Reader;
2. Go to the **View** menu, then **Page display**;
3. Select **Two-up Continuous**, making sure that **Show Cover Page** is also selected.

Contributing Artists

Every month many artists from around the world contribute to **3DCreative** and **2DArtist** magazines. Here you can find out a bit more about them! If you would like to be a part of **3DCreative** or **2DArtist** magazine, please contact: simon@3dtotal.com



Tuomas Korpi

Tuomas Korpi is a concept designer, matte painter and illustrator from Finland who currently working at animation studio Piñata. He has been working professionally for about 7 years and is constantly on the lookout for new and inspiring projects to get his hands on! He likes to mix different techniques with interesting themes and styles.

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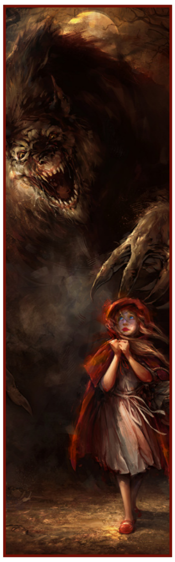
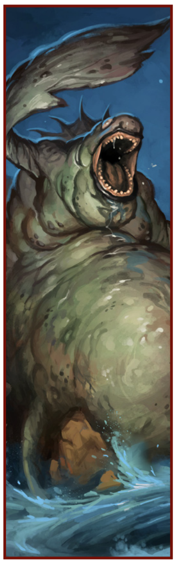
tuomas.korpi@gmail.com

Blaz Porenta

As a child Blaz read thousands of fairy tales. Today he tells them himself but instead of writing them, he paints them. Blaz likes to create a snapshot of his world for viewers, and let them create their own story."

http://www.blazporenta.com/
blaz.porenta@gmail.com





Simon Dominic

Simon is a freelance illustrator specializing in fantasy, sci-fi, horror and the generally bizarre. He paints digitally, applying traditional techniques through use of digital tools. He has worked on game art, book covers, editorial and magazine workshops since going pro in 2009.

http://www.painterly.co.uk/
si@painterly.co.uk

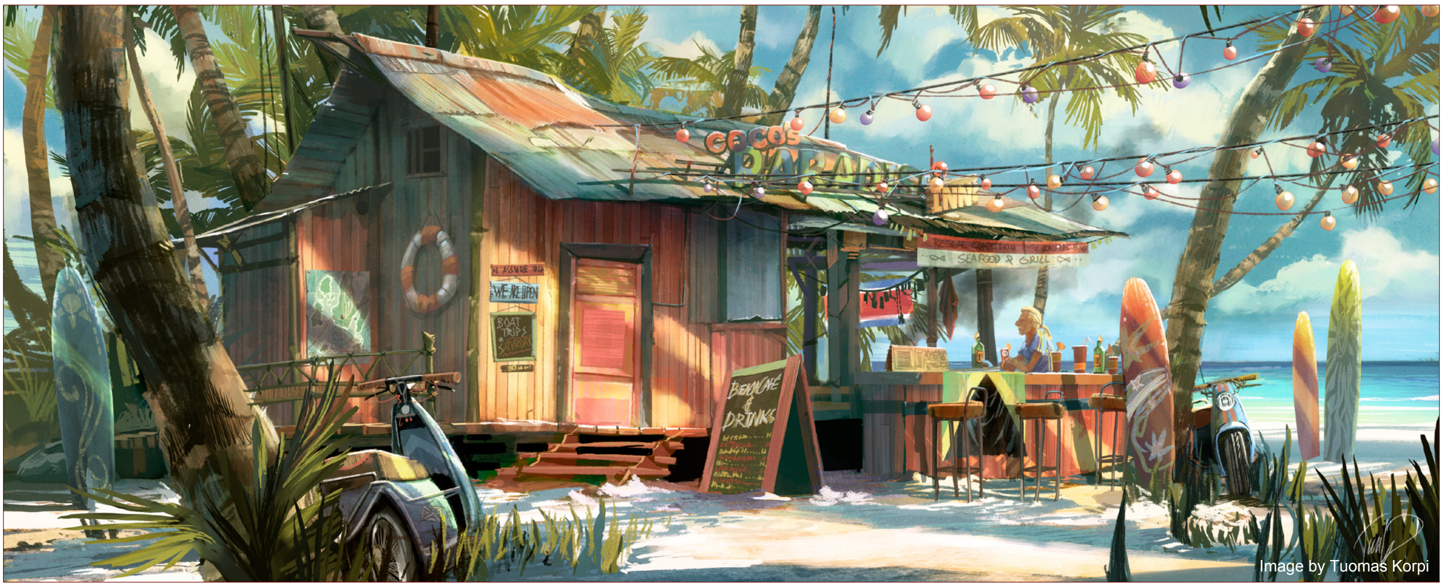


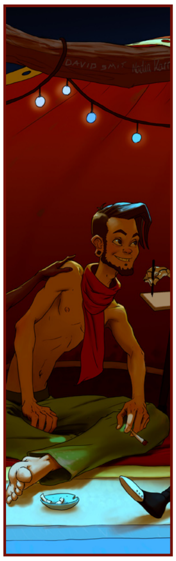
Image by Tuomas Korpi

Carlos Cabrera

Carlos Cabrera is a freelance concept artist and illustrator from Argentina. He has worked on several AAA video games such as F.E.A.R, Section 8, Ghost Recon and Aliens Colonial Marines and films like Black Swan. In his free time he does free videos tutorials for his website to help other artists get started.

http://www.artbycarloscabrera.com/

carloscabrera@gmail.com



David Smit

When not traveling or working overseas, David resides in Amsterdam, freelancing in concept art, illustration and art direction jobs. It's only when he sleeps that he's not busy! He is always on the search for great projects, opportunities, stories, good music, and a nice cold beer.

http://www.davidsmit.com/

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Markus Lovadina

Markus Lovadina (malo) is currently working as a Creative Director in the advertising industry, as well as a freelance Concept Artist/Illustrator. Over recent years he's had the opportunity to work for companies such as Acclaim Entertainment, Activision and Intel. He has also worked on a couple of movie projects and a variety of book covers too.

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malo74@gmx.de

Would You Like To Contribute To 3DCreative Or 2DArtist Magazines?

We are always looking for tutorial artists, gallery submissions, potential interviewees, 'making of' writers, and more. For more information, please send a link to your work to: simon@3dtotal.com

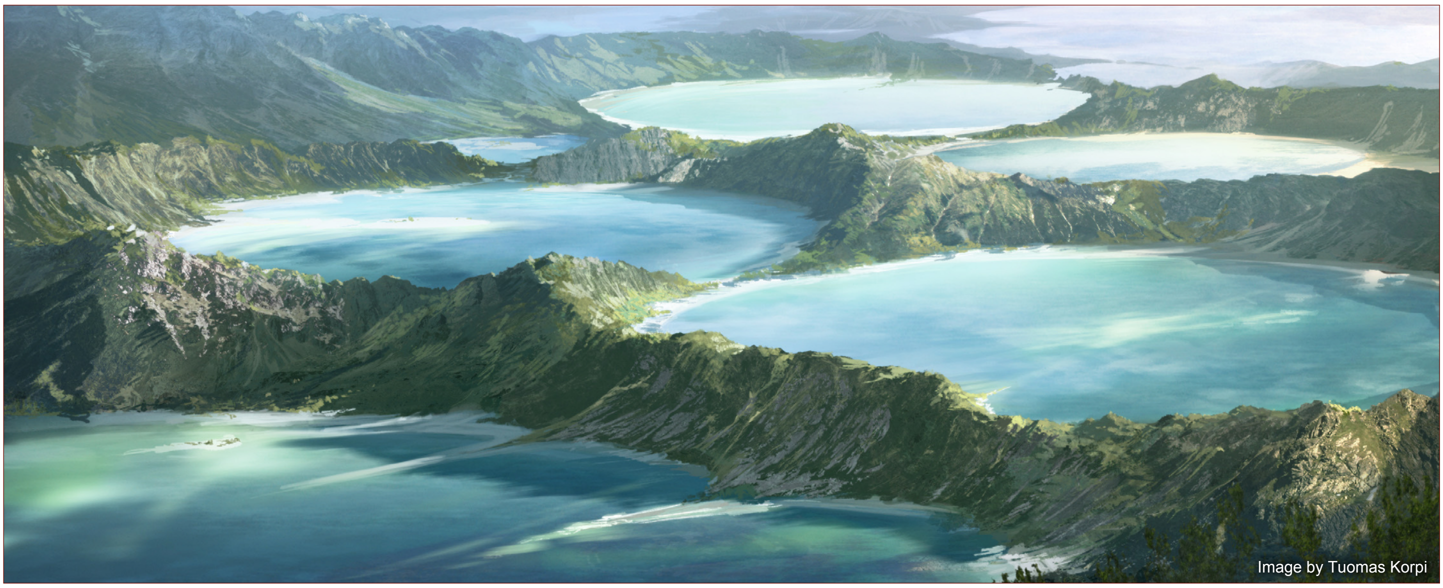

Image by Tuomas Korpi

New Books and Videos for your 3D toolkit

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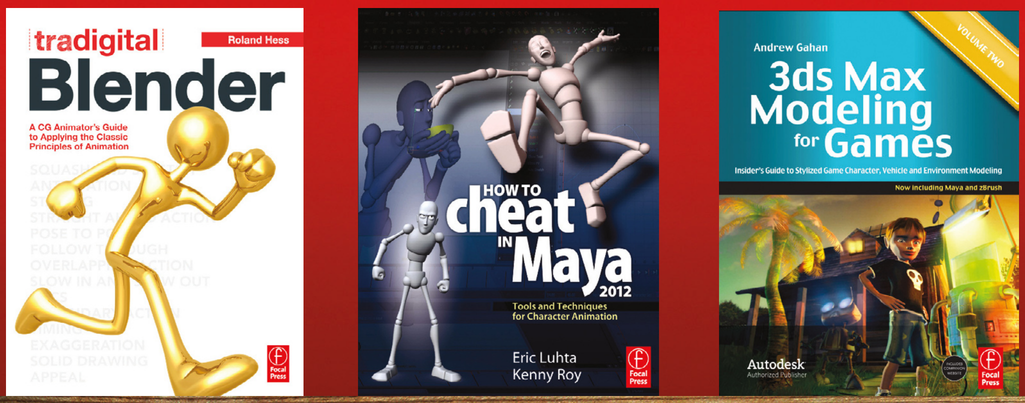
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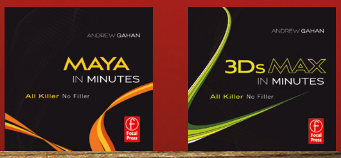
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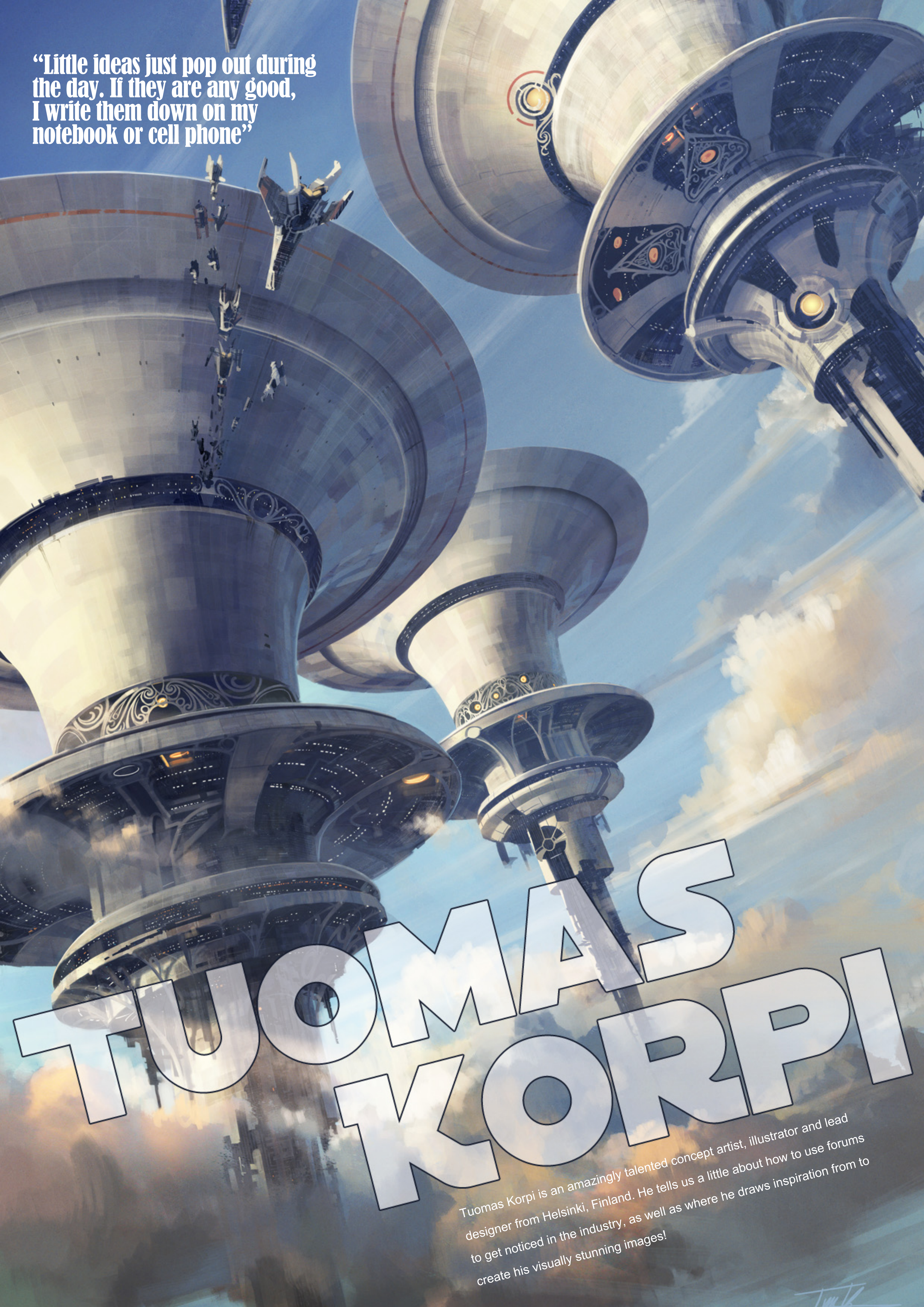


“Little ideas just pop out during the day. If they are any good, I write them down on my notebook or cell phone”

TUOMAS KORPI

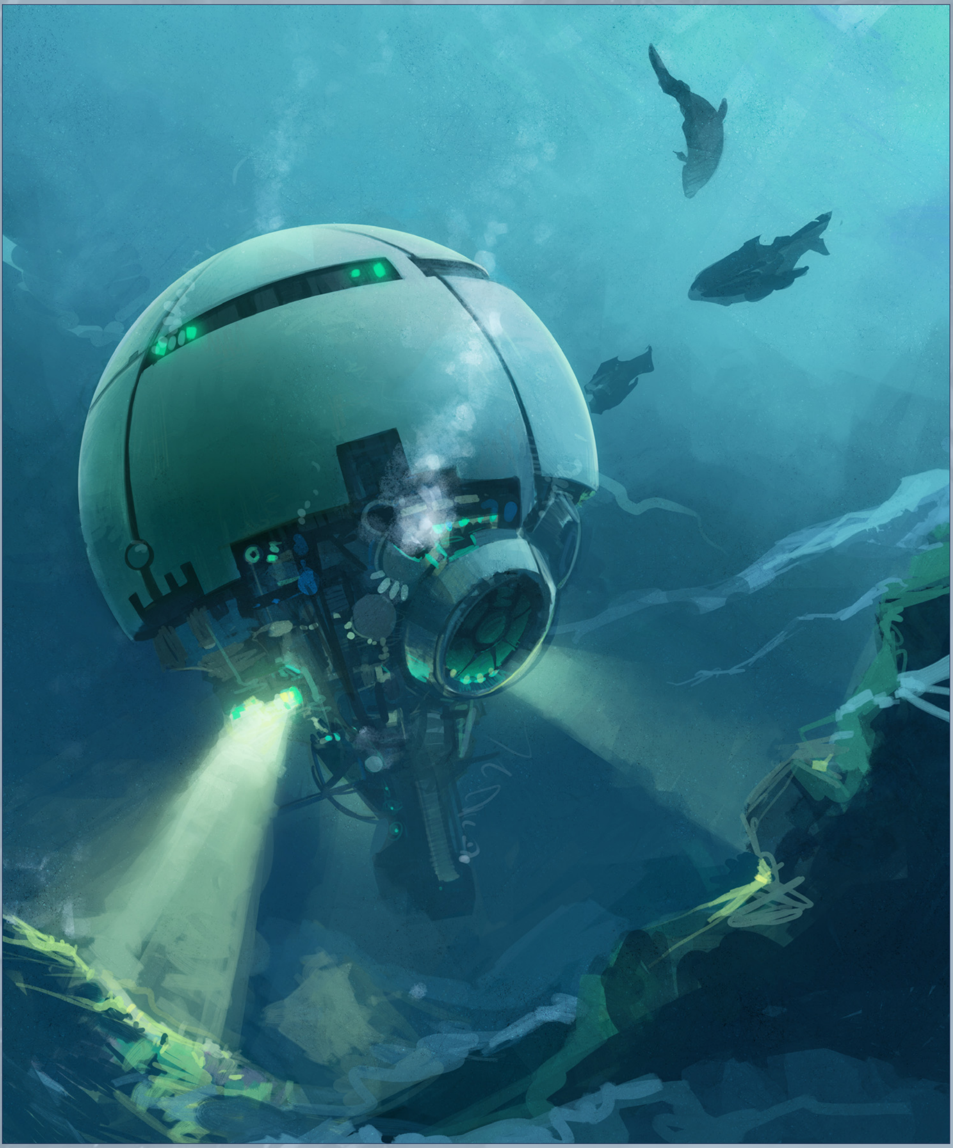
Tuomas Korpi is an amazingly talented concept artist, illustrator and lead designer from Helsinki, Finland. He tells us a little about how to use forums to get noticed in the industry, as well as where he draws inspiration from to create his visually stunning images!

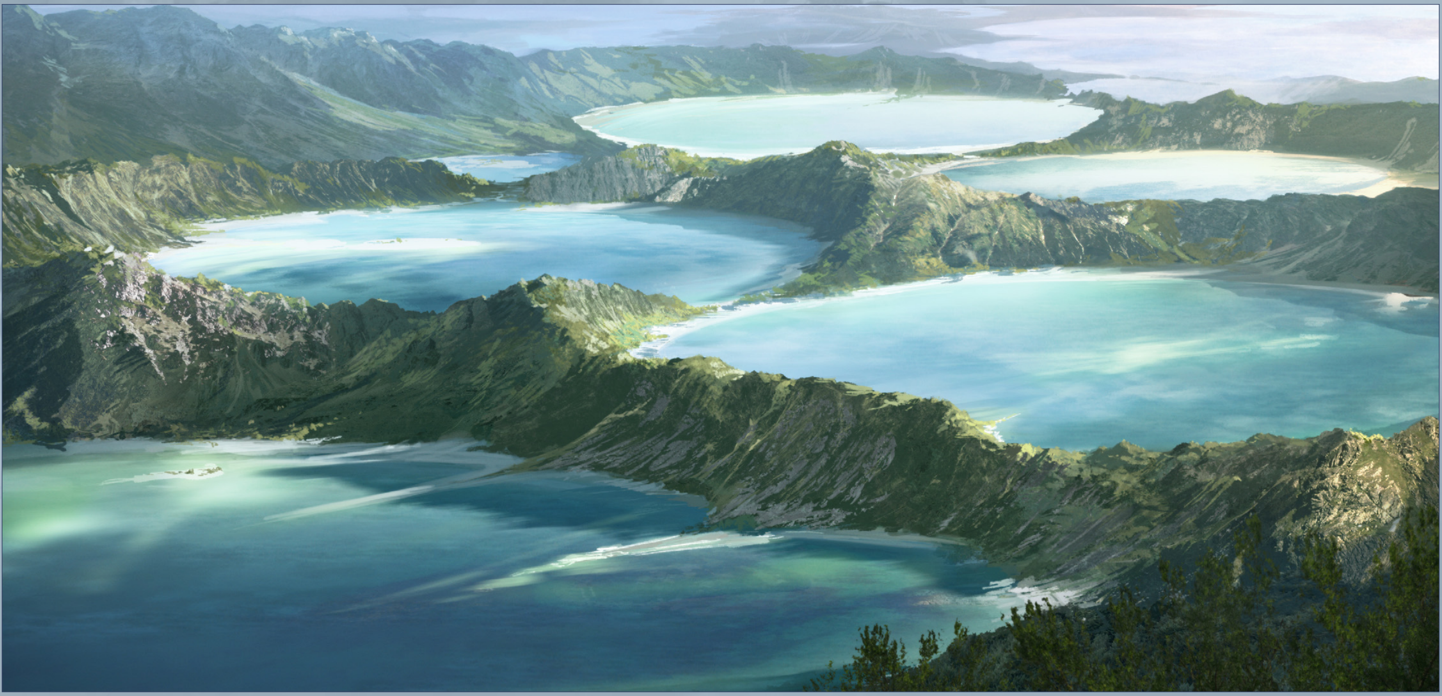
Hi Tuomas, it is a pleasure to catch up with you. There is no bio or information about you on your site, so I was wondering if you would be willing to tell us about yourself and how you ended up the CG industry?

Hi, thanks. I'm a 26 year old concept artist, matte painter and illustrator from Helsinki, Finland. I've been working in the CG industry professionally for about six years now, mostly in commercial productions and a few game and movie projects.

I think it all started in the early 2000s when *The Art of Star Wars* exhibition was visiting my hometown Helsinki and *The Lord of The Rings* movies hit the theaters about the same time. This whole visual effects industry I had very little or no idea about just opened for me at that moment. Seeing the amazing concept art and matte paintings created for the original *Star Wars* trilogy just blew my mind! I think that's the very first time I thought, "This is what I want to do for living".

I was a really keen drawer at the time and spent a lot of time with computers, programming, making homepages etc., so it was quite natural that I started to combine my two favorite hobbies at some point. I started digital painting in the





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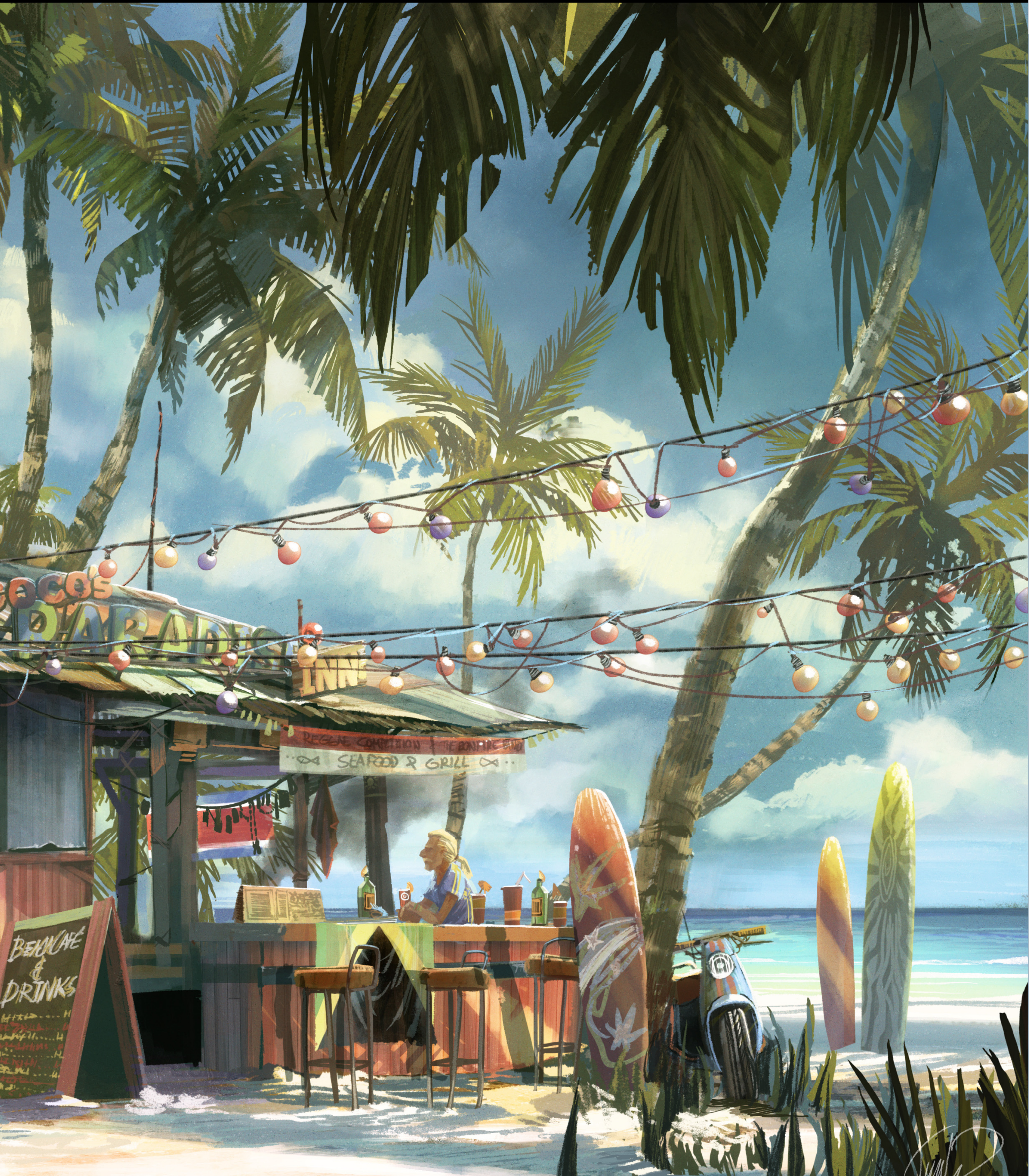
COCO'S
PARADISE
INN
REGGAE COMPETITION & THE BONFIRE BAND
SEAFOOD & GRILL
BEACHCAFÉ & DRINKS

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early 2000s and posted my paintings on forums like CGTalk and ConceptArt.org for critique.

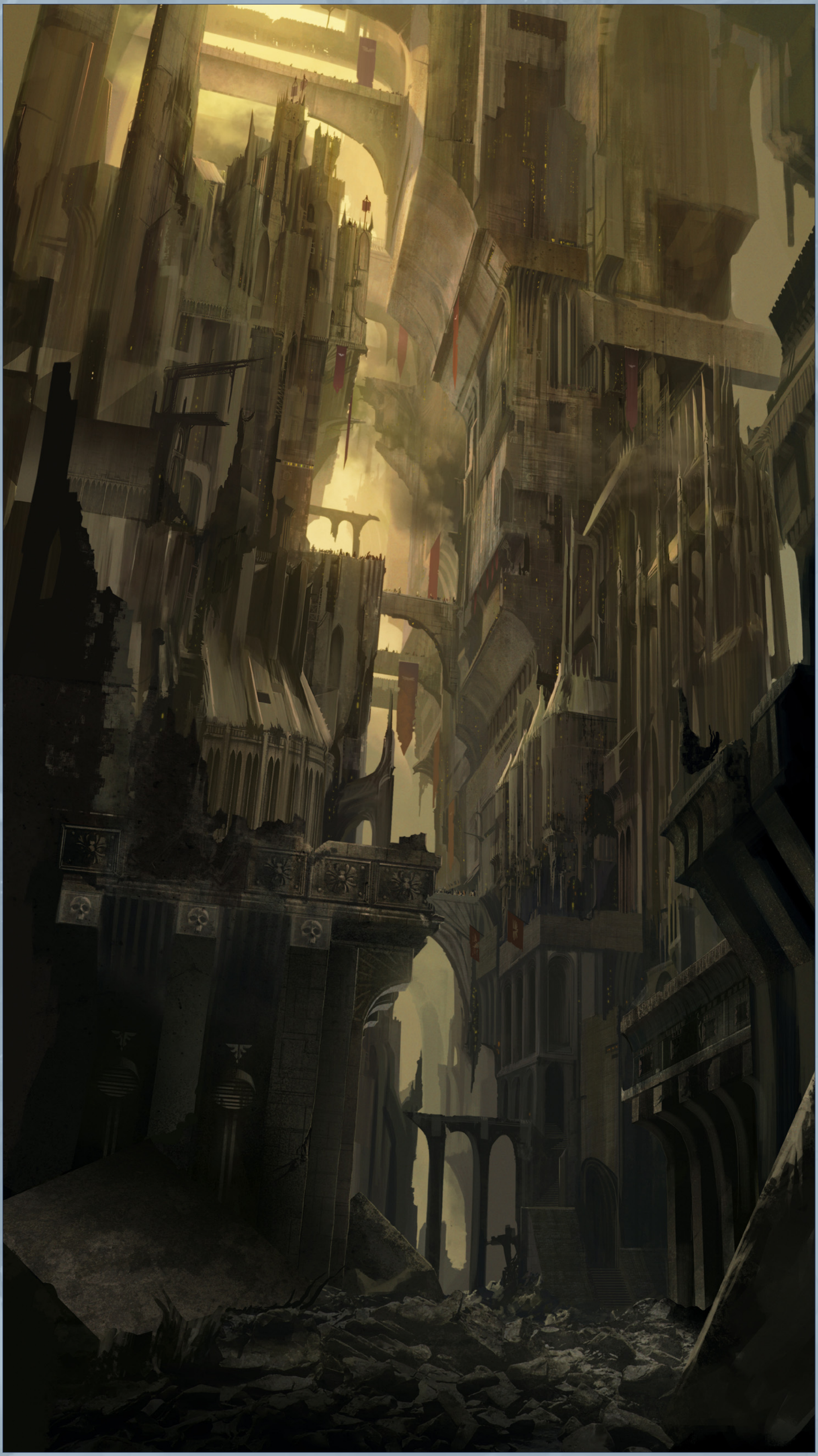
Like many, I ended up in the industry through my personal works and being active on the forums. A Finnish production house was looking for a digital artist and they contacted me after seeing some of my works online. I actually wasn't convinced about the quality of my work at that time and first turned down the job opportunity. Luckily, I was fortunate enough to have a good friend that convinced me to follow that path and take the position offered to me. And here I am today!

Your route into the CG industry seems to be quite a common one and I think it is great that people can use forums to progress in their careers. If you could give any advice to anyone trying to use forums in this way, what would it be?

I think it's important that you are an active member of the right community. There are dozens of different sites, forums and chat groups that focus on different types of work. The biggest communities, like CGSociety, CGHUB and ConceptArt.org, are probably the best sites to promote yourself, but the level of quality is very high and it might be hard to get noticed.

> “I might be a concept artist, a retouch artist, a matte painter or an art director”

In my opinion it is always best for you if you're in a community where people are more talented and experienced than you are! Comment on other people's work, give good critique and people are more likely to remember you and give you feedback. Promoting yourself shouldn't be the main focus, but you should focus on having a good time and showing your most recent work.

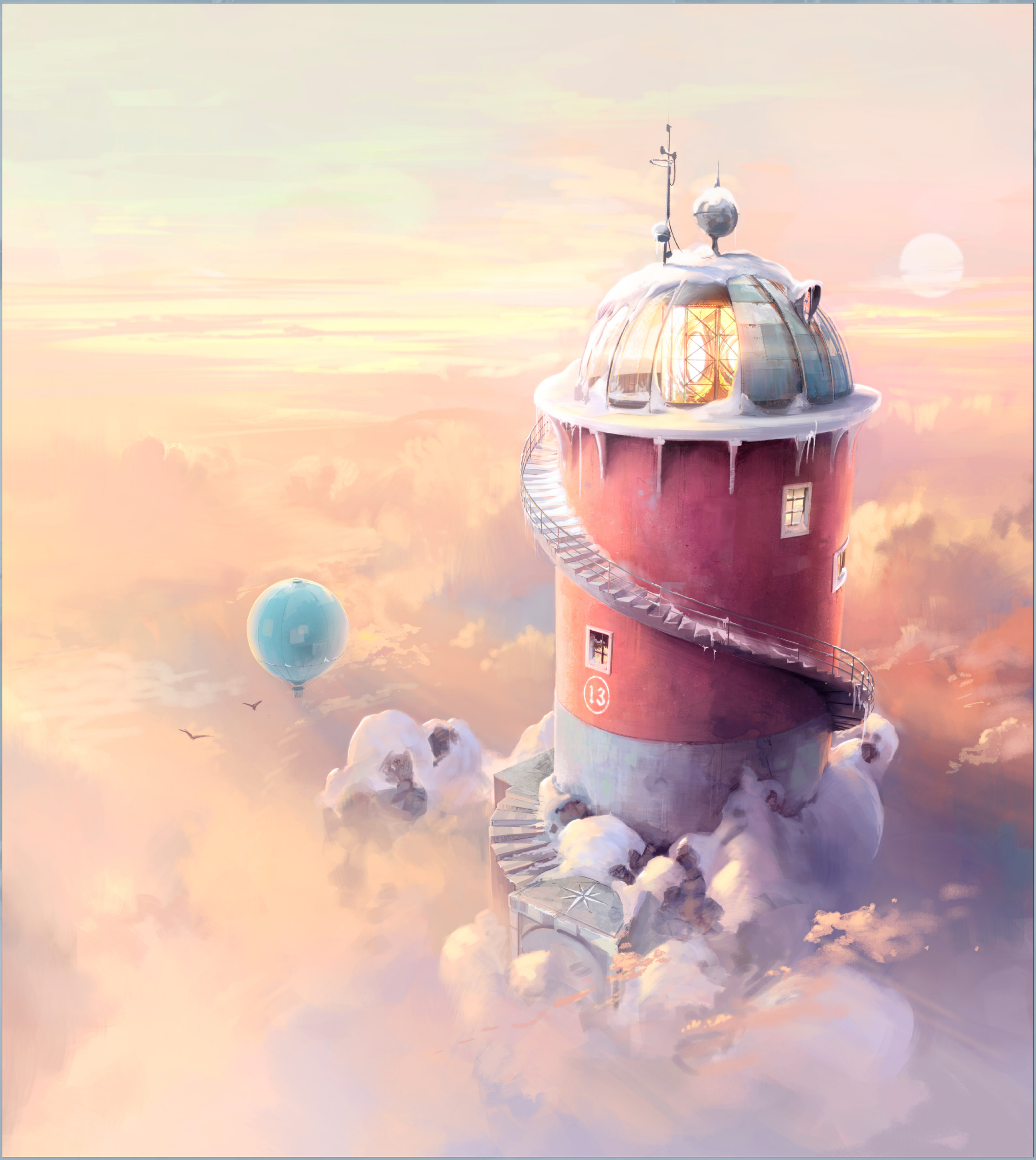


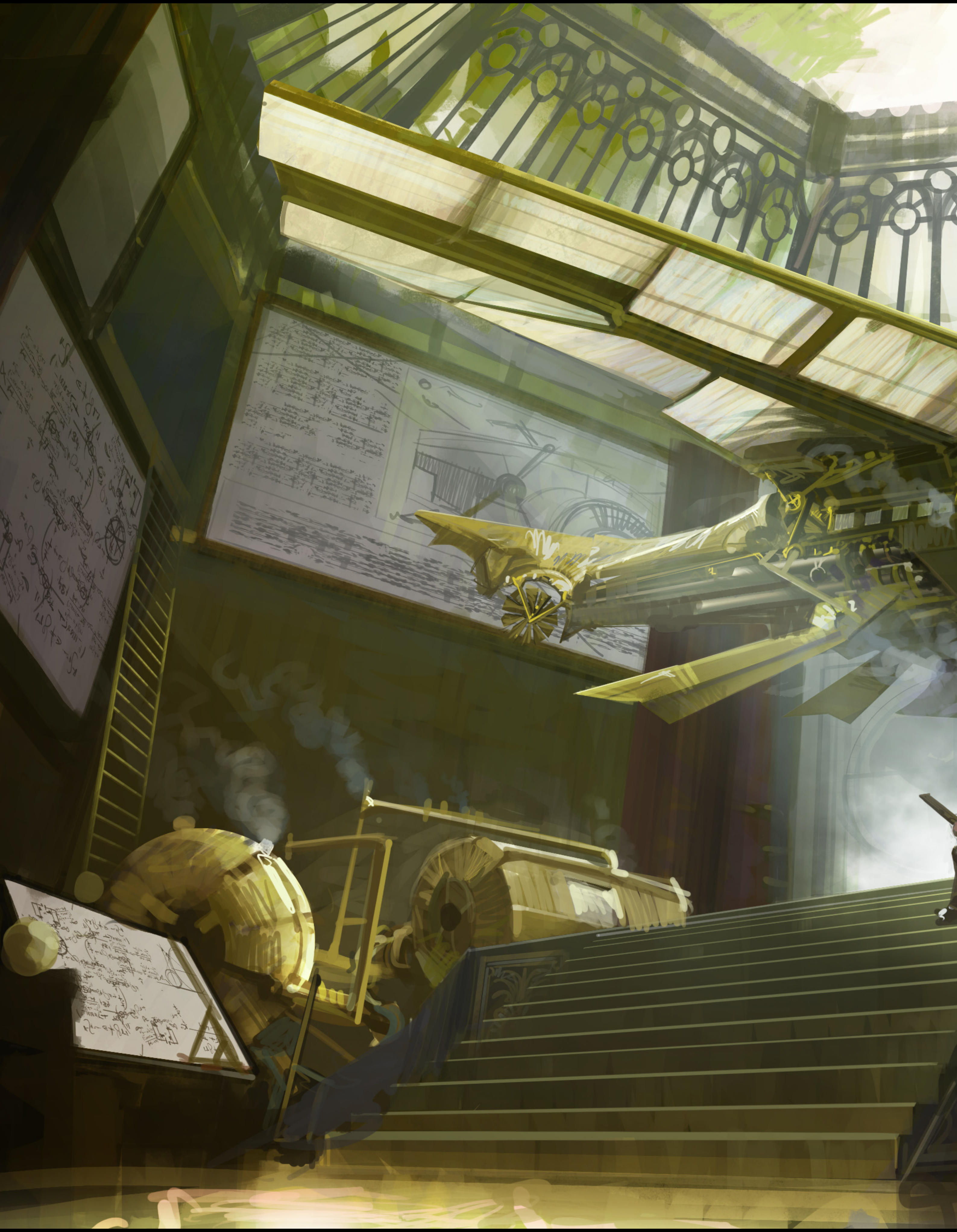
Can you tell us a little about your current work? I understand that you work at PIÑATA in Helsinki. Is your work for them entirely concept based or does it entail creating images for advertising and things like that?

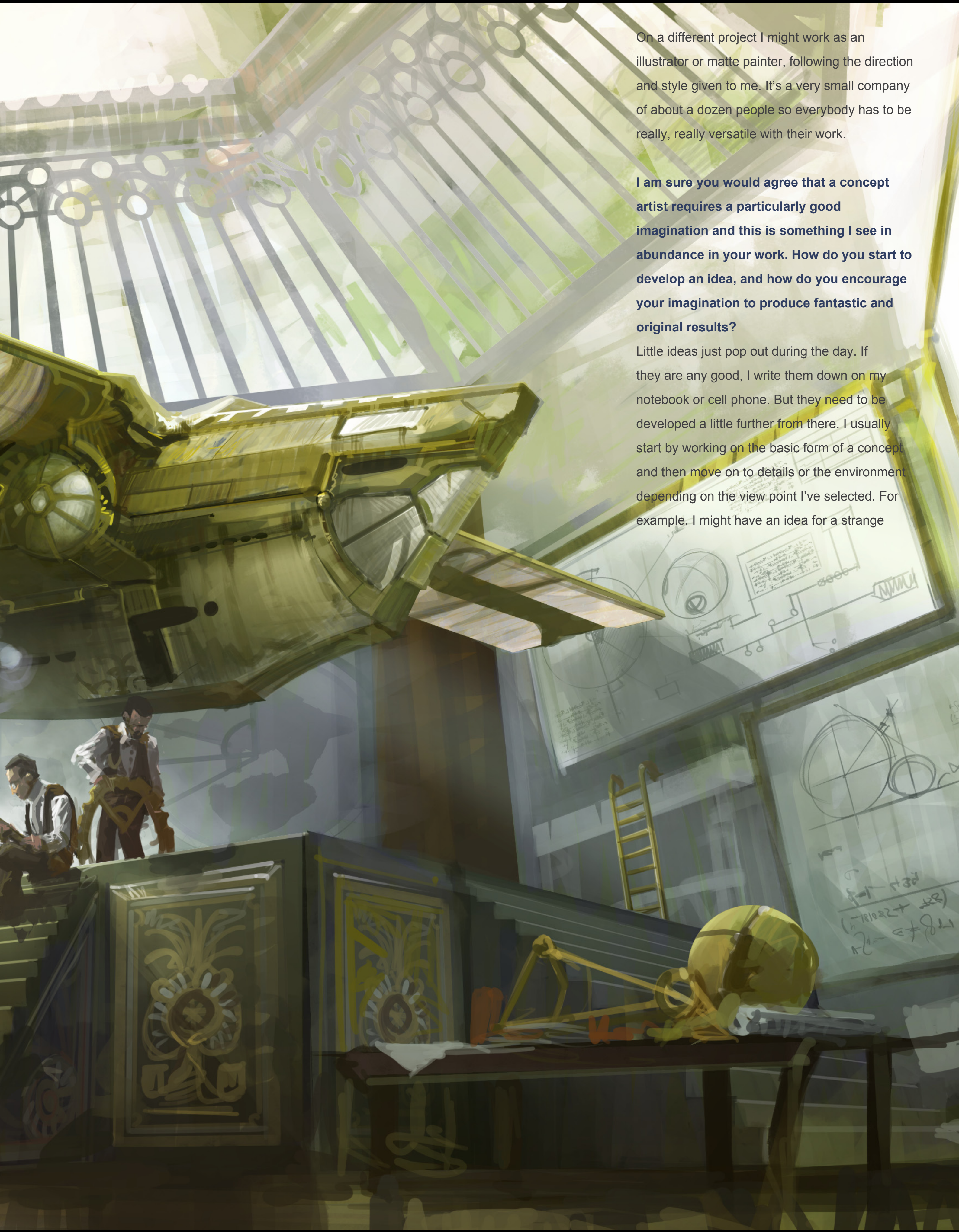
Yes, I've been working at the animation and illustration studio PIÑATA for about three years now. Most of our clients are advertising agencies, but we do not design or create advertisements ourselves. We focus on the things we do best: animation, illustration and concept design. We also have gaming companies, studios and production houses as clients.

I'm also a co-founder and partner of the studio so there's usually a variety of things I'm doing at the same time. Depending on the projects we are working on, I might be a concept artist, a retouch artist, a matte painter or an art director. But you could say I'm focusing on visual development and art direction the majority of the time.

In an animation production, for instance, I'm focusing first on the concept art; developing the look of the animation, the style and design of elements. After that my role is more of an art director, overseeing the 3D models, textures, lighting etc.







On a different project I might work as an illustrator or matte painter, following the direction and style given to me. It's a very small company of about a dozen people so everybody has to be really, really versatile with their work.

I am sure you would agree that a concept artist requires a particularly good imagination and this is something I see in abundance in your work. How do you start to develop an idea, and how do you encourage your imagination to produce fantastic and original results?

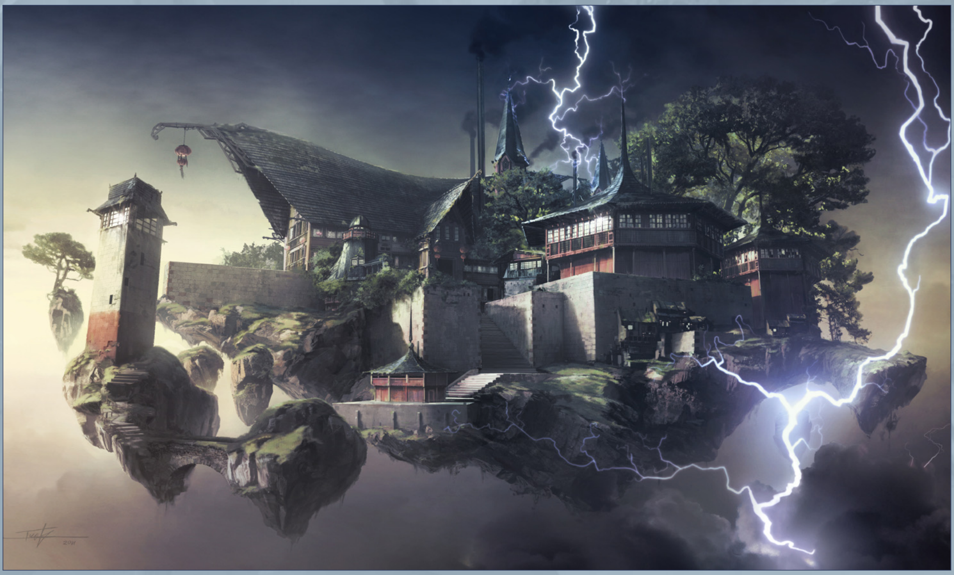
Little ideas just pop out during the day. If they are any good, I write them down on my notebook or cell phone. But they need to be developed a little further from there. I usually start by working on the basic form of a concept and then move on to details or the environment depending on the view point I've selected. For example, I might have an idea for a strange steampunk device and I try to figure out what kind of culture or environment could produce or use such a strange device. If I'm working on an environment concept, I usually want to enhance the feeling of personality and "realism" through design.

Sometimes my ideas are just settings for personal visual experimentation. I might feel very inspired by some amazing light condition I've seen and want to capture that in my painting. Then I try to use elements and materials in my painting that enhance that experience I've had.

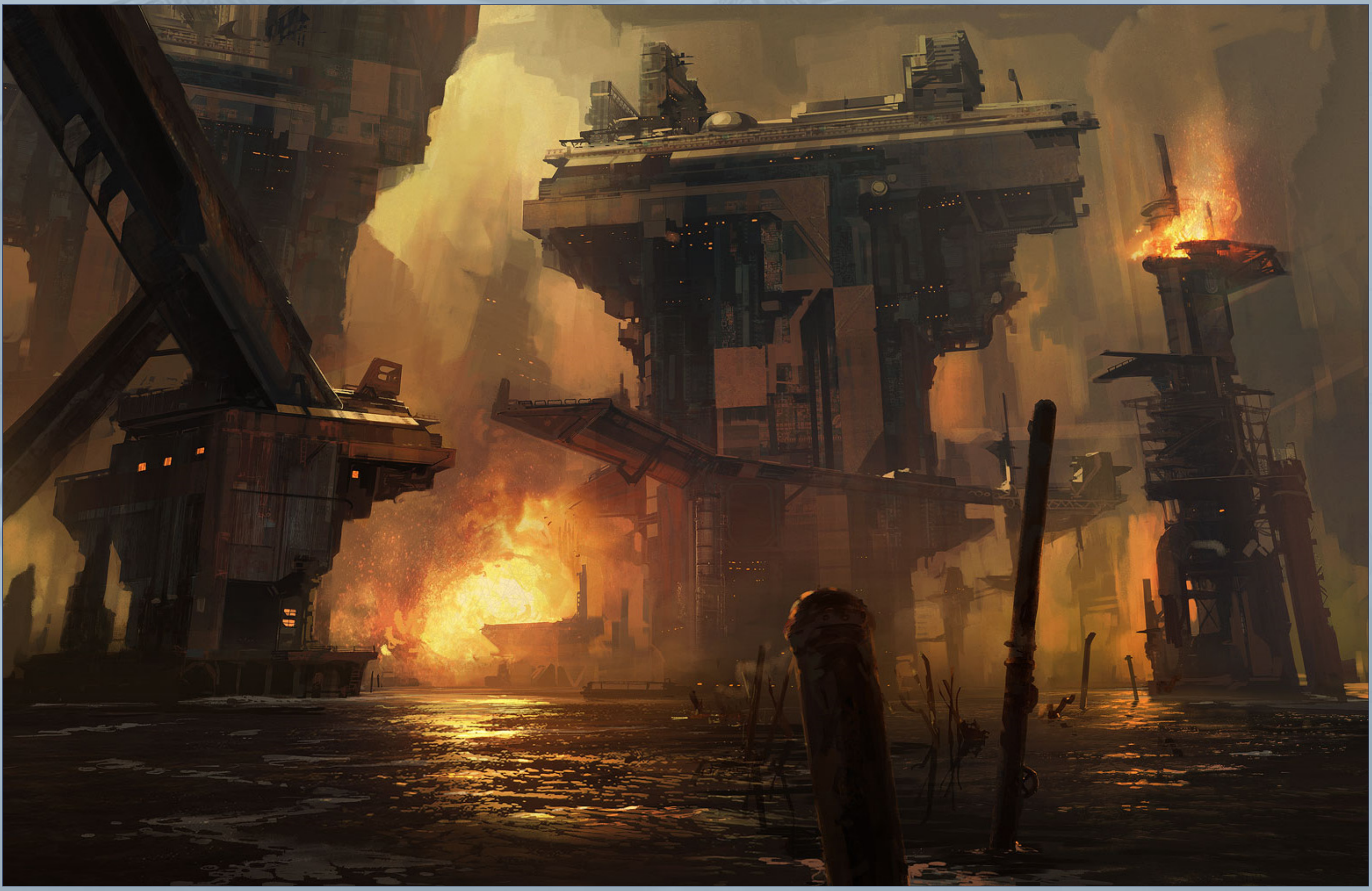
In the best case scenario I can combine all these three aspects into one painting: the personal visual experimentation, an idea and a good story to reflect that idea.

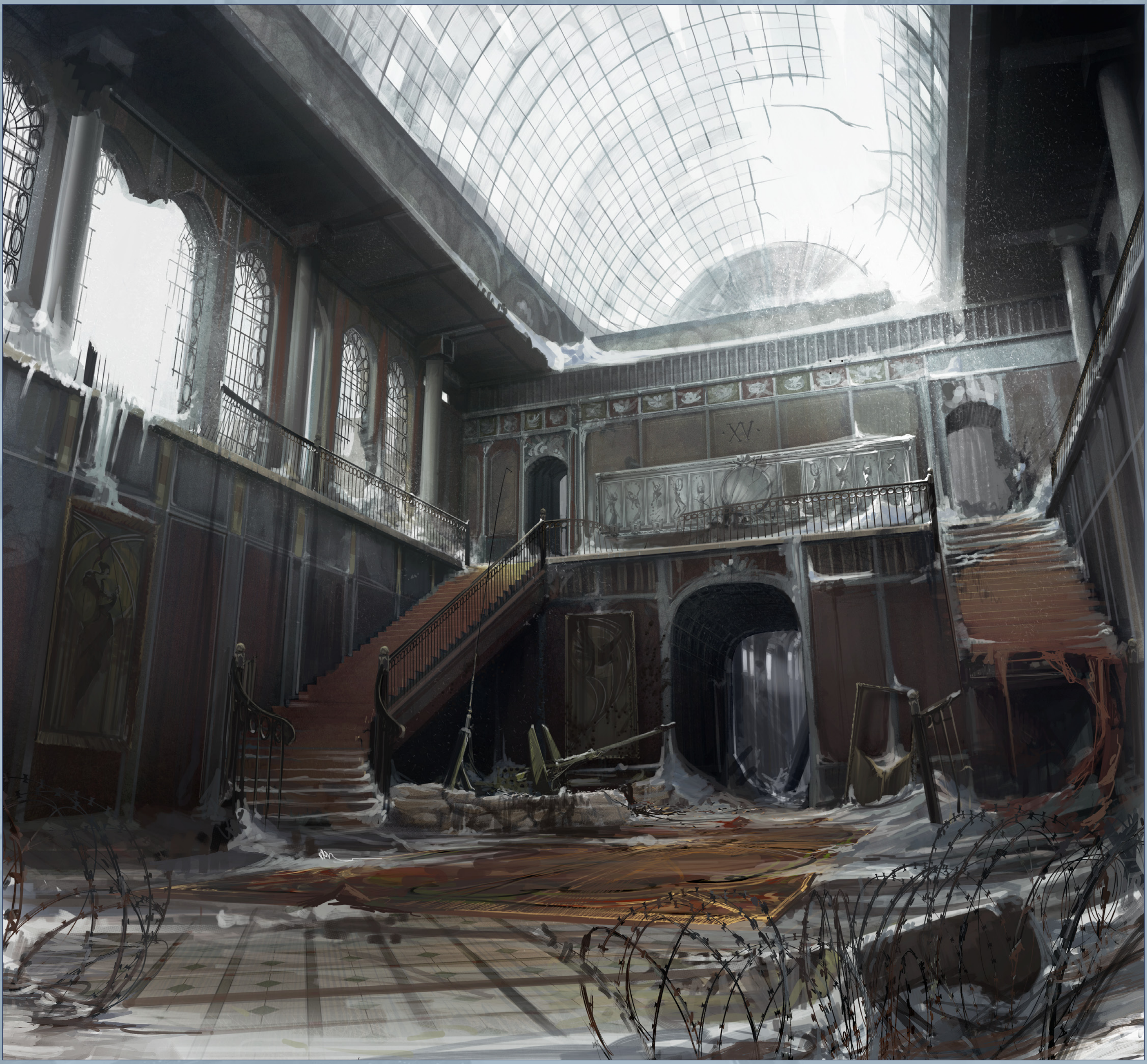
I am a big fan of all of your work, but there is one image that stands out to me and blows me away every time I see it and that image is *Heart of the Forest*. Can you remember what inspired you to paint that picture?

Thanks. It's definitely one of my most liked paintings and I'm very happy with it too! It reflects very much what I want my art to be – something simple, beautiful and mysterious. Something easy to look at that tickles your imagination.



The concept of this painting is actually based on an old painting I did years ago. It had these glowing onion-shaped houses on a riverbank and fireflies flying in a deep blue night, but I was never quite happy with the composition or execution of the original painting. So – in a way – *Heart of the Forest* is a revisited version of that painting.





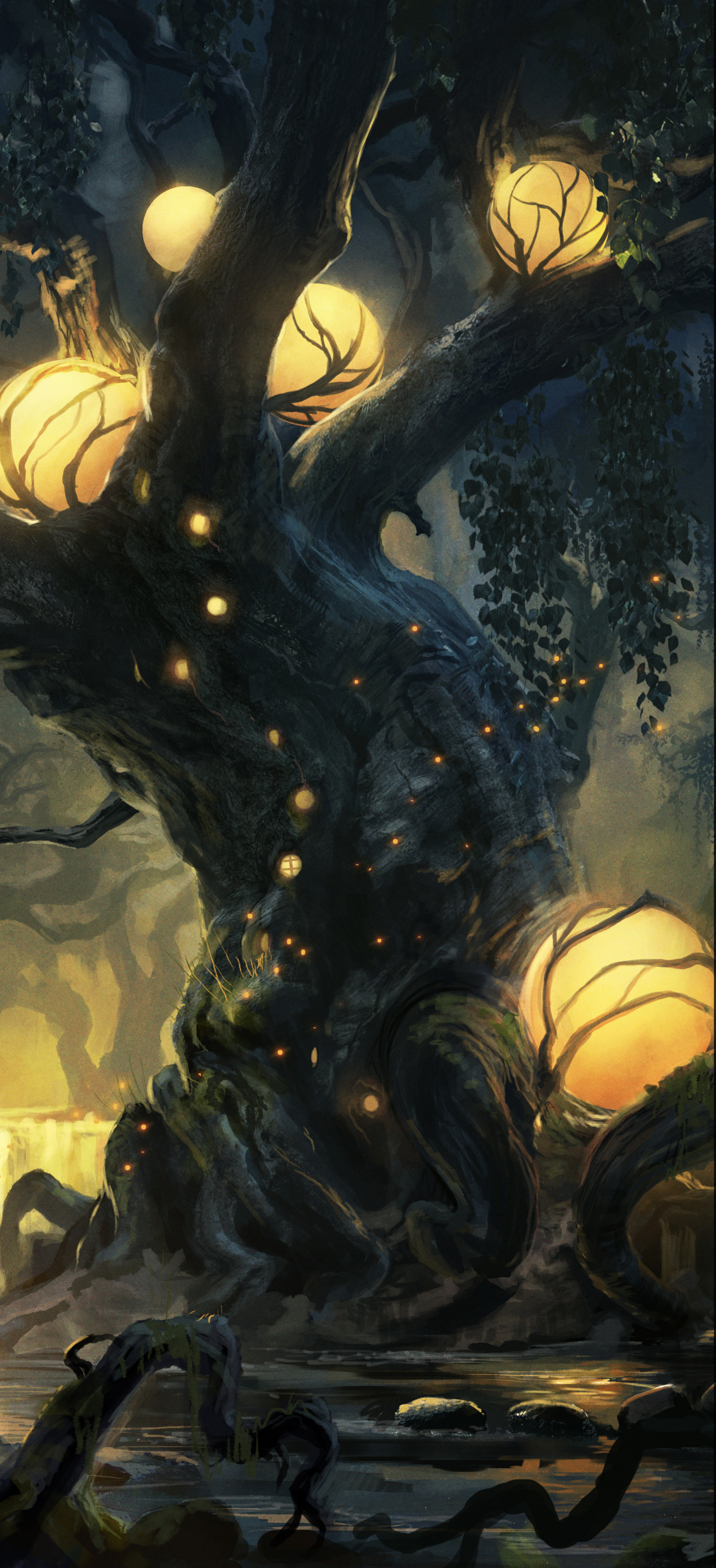
It's hard to remember what the inspiration for this painting originally was, but I think it was mostly something visual. I wanted to show a dialogue between a warm, welcoming glow in the forest and the pale light of the moon. Forests, trees and nature in general are definitely my favorite subjects to paint and I love the general idea of living in the woods, surrounded by nature. It's like this welcoming, warm home in the middle of the forest. I tried to visualize the spirit of the forest through light. And maybe that guy is just trying to keep a little part of the spirit of the forest with him – in a lantern – even though he is leaving the heart of the forest behind. It's actually quite abstract to explain, now that I think of it.

> "For me, Painter is still software that tries to mimic the feeling of painting traditionally"

I notice that you are a proficient user of both Photoshop and Painter. What do you think are the pros and cons of each piece of software? If you were told you could only use one of them for the rest of your career which one would you choose?

No question, I would choose Photoshop. The painting engine is much better in Painter, but with the improved features in Photoshop CS5 like rotating canvas, there isn't really much that is missing. A lot of the time I find myself looking for some nice little adjustment or feature from Photoshop when I'm using Painter – but I have to say I haven't tried out the newest versions.

For me, Painter is still software that tries to mimic the feeling of painting traditionally. There



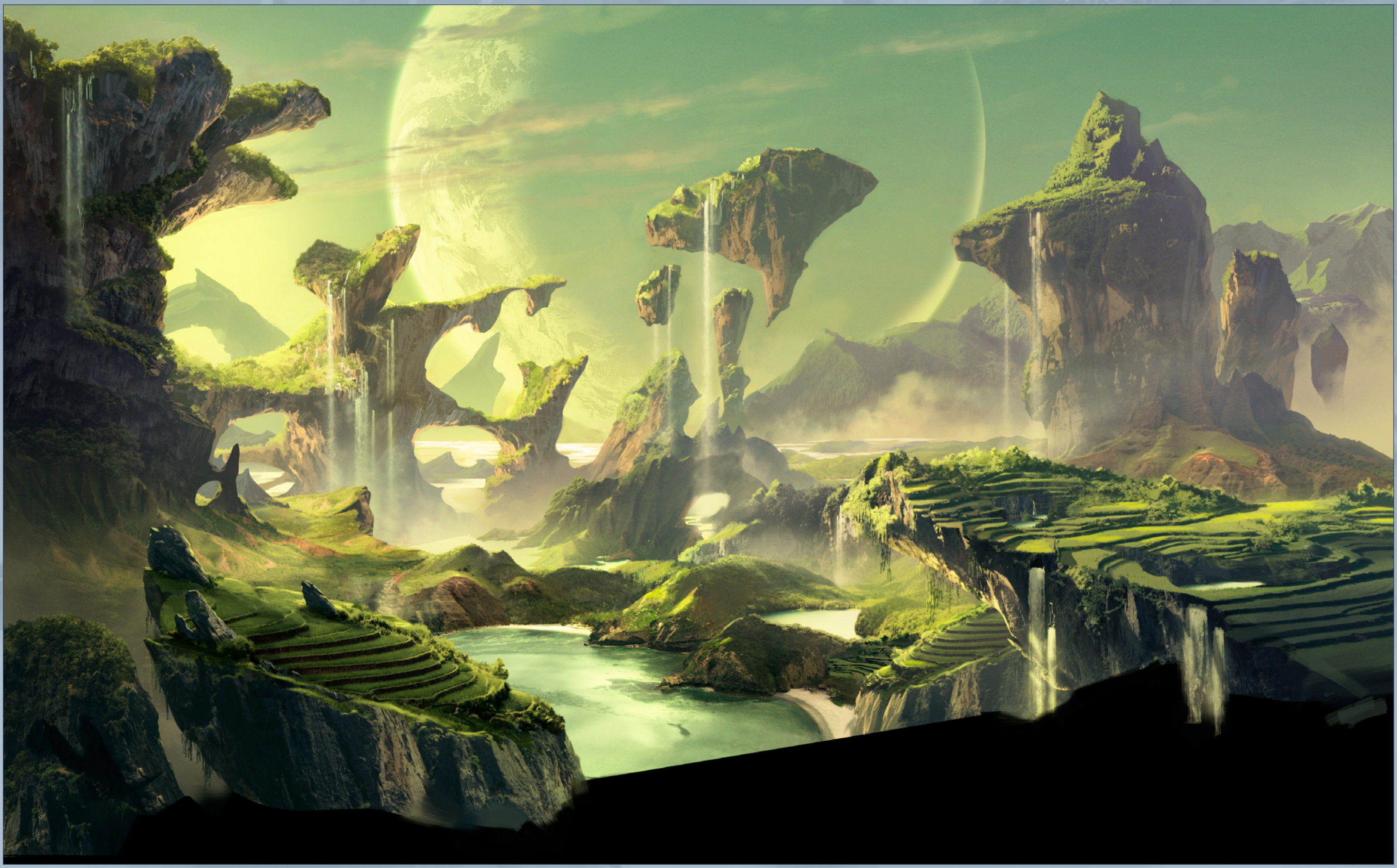
are good and bad things about it. When I'm working on a computer I don't want to feel so limited. The way colors are mixing and blending together, it's nice, but if my work requires a use of textures and photos or I want to use layers in a more proficient way, then Painter just suddenly feels very slow and unorganized. For complex images, Photoshop is the only choice. I do a lot of photo compositing and matte painting in my work and Photoshop offers a wide range of tools that speed up the working process.

Then again, sometimes I feel Photoshop is still photo retouching software and the color palette and brush tools don't really have anything to do with painting.

I noticed some really nice sketches on your website, and you mentioned earlier that you drew a lot before getting into CG. Do you still spend time getting sketches down on paper or do you find yourself working digitally 100% of the time now?
I still start my ideation process with plain pen and paper, doing small thumbnail sketches. I have filled many sketchbooks with those little doodles! It's somehow more direct and intuitive to work on paper; it's easier to focus on the right things. In Photoshop you might get carried away with unnecessary details and all the different options.

We also have the Helsinki Sketch Group gathering every Sunday in my home town. It's just a few hours in a week, but it's a good way to keep in touch with traditional media and discuss with other artists. I usually just put some ideas down roughly, but sometimes it's more fun to really put effort into your drawing and render something very carefully for a change.

I would love to know where you draw your inspiration from, but rather than ask you about artists that influence you, I thought I would ask about what you do in your free time. Is there anything you like to do in your free time that helps generate new ideas for your paintings?
During the summertime I cycle a lot, which is a really meditative way of spending your free time. In Helsinki you can get out of the city



quite quickly and into the nature. It's a way of emptying your mind and being out there and breathing fresh air – it's nice. Some of my ideas come from those trips.

Of course, movies, documentaries and books are a great source of inspiration for me. I really like to read about history and different cultures, watch scientific documentaries, nature documentaries, space documentaries, what have you. And movies: animation, adventure, drama, horror – anything goes! I can spend a whole Saturday just sitting on my couch and watching movie after a movie, or go to a theater and watch a few flicks in a row.

I also love to cook in my free time, but I don't recall generating any new ideas for my paintings there [Laughs]! It's just a nice way to relax and make something real and enjoyable after spending the whole day in the digital world.

I find that artists are ambitious people. They always have a goal or something they would like to achieve. Is there a dream job that you would like to do one day?

Well yeah, maybe something to do with movies. It's just that small kid in me. Movies like *Star Wars*, *Indiana Jones* and Pixar animations inspired me to develop my skills and to get into this industry and it's something I really want to do for living one day too! I can't name any studios or positions, but that's probably my professional dream: working on some big film. My more artistic dream would be creating a carefully executed and directed, visually stunning short film one day.

A lot of artists seem to be tied to a genre of art. For example, I look at some portfolios that only contain sci-fi art. When I look at your work I see a huge variety of themes and

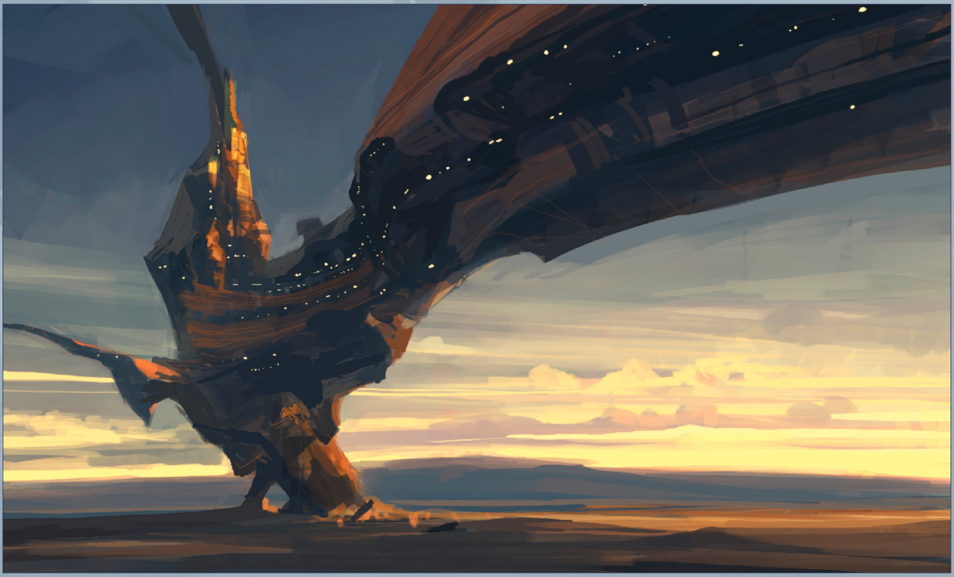
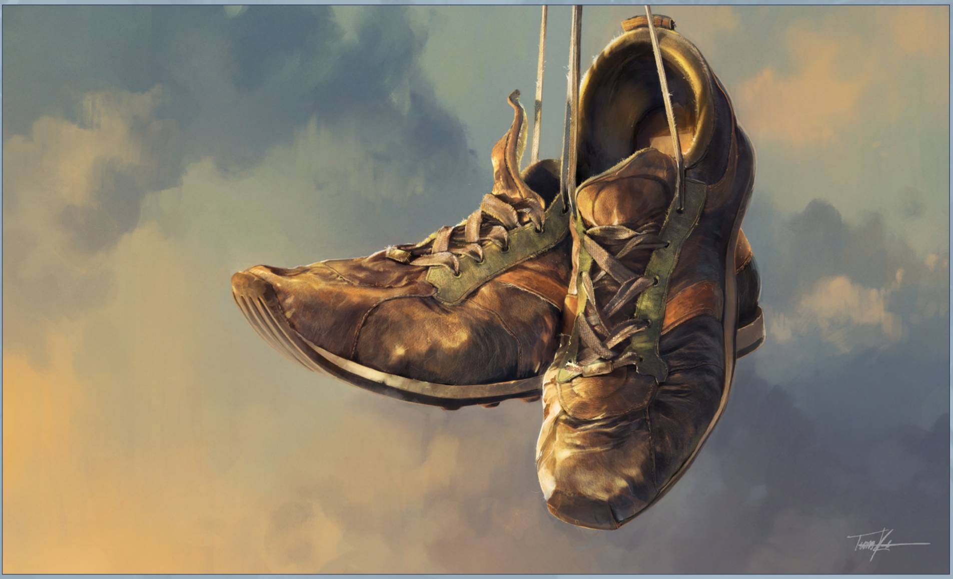
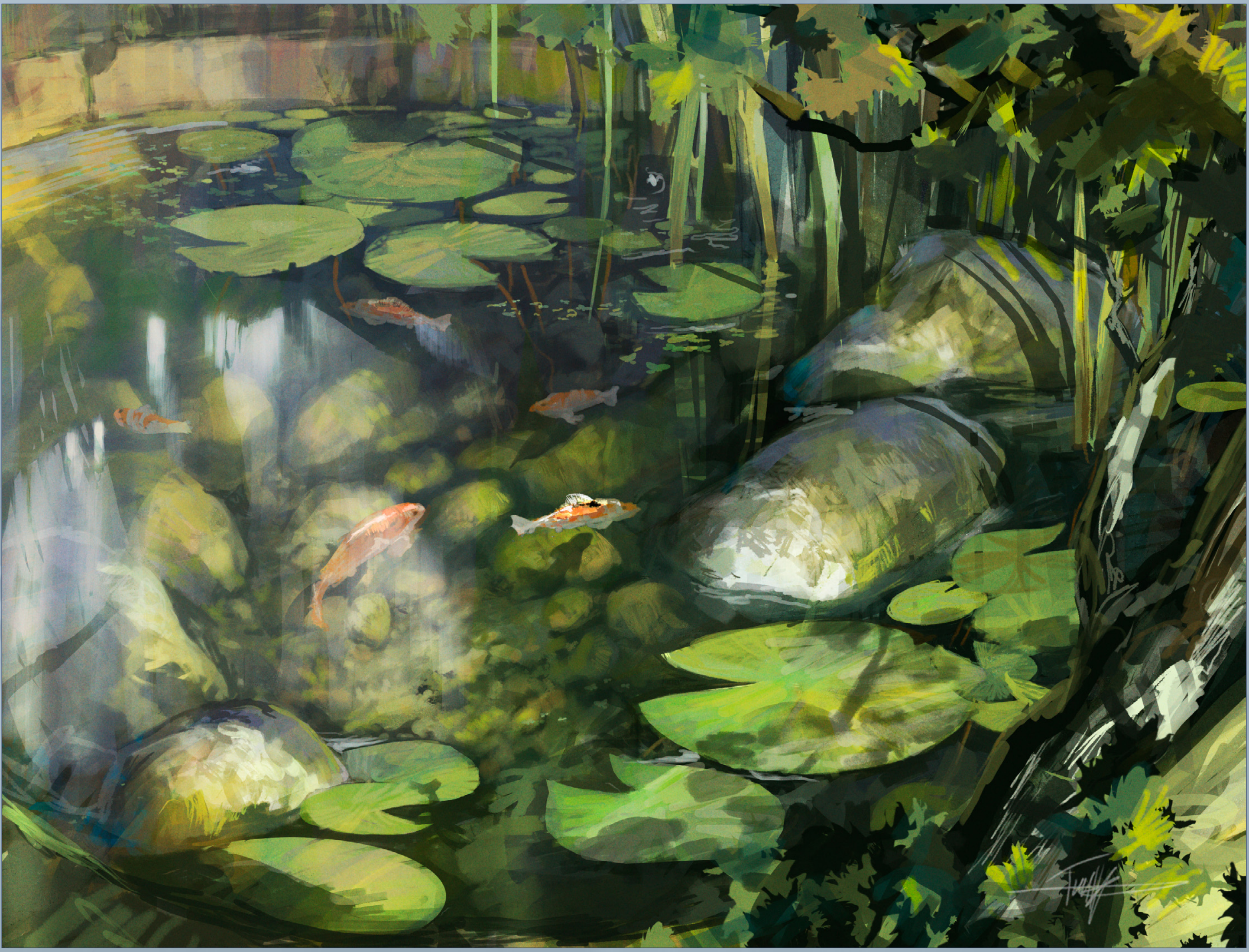


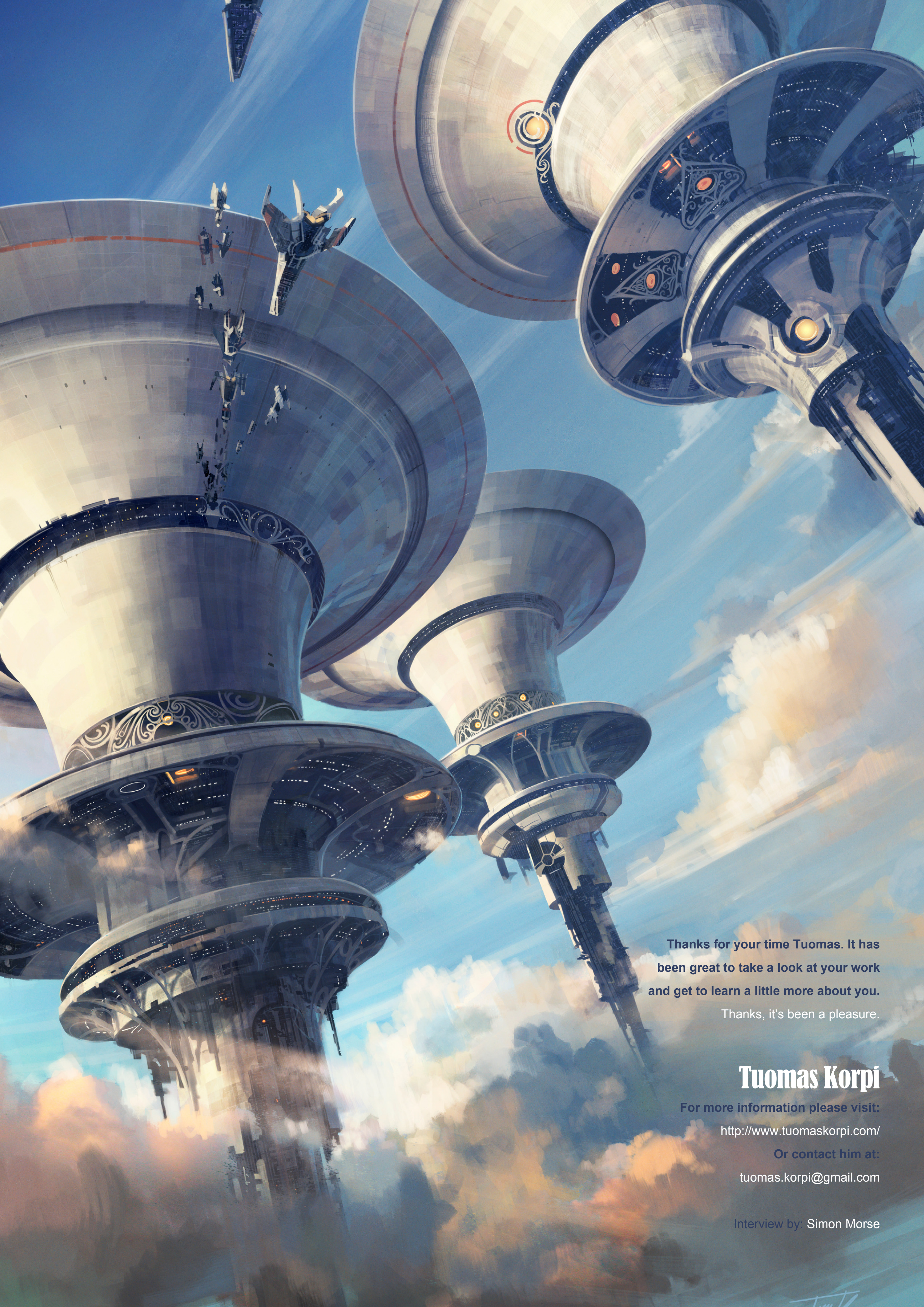
image types. Do you have a favorite genre and do you avoid doing lots of similar work on purpose?

Yes, there's definitely a lot of different themes and styles going on. I don't deliberately try to avoid doing a lot of similar works, but it's more like a process where I'm jumping from one favorite subject to the next. Nature and steampunk themes are my favorites and I really like to paint anything that is like a human habitat; fantasy cities and colonies. I can mix my interest for culture and architecture with nature and environmental themes. These might be more abstract themes and they aren't so clear to see in my works.



When it comes to style and technique, I try to push myself into doing something different and new. I've had more colorful and impressionistic periods and then I've had more dark or positive periods, that's probably why you can see a variety of styles in my portfolio. If you'd put my work on a timeline it would be so clear to see the different periods and the whole progress. Also the new findings in art and light and color dynamics affect on my output of course, and keep me inspired.





Thanks for your time Tuomas. It has been great to take a look at your work and get to learn a little more about you.

Thanks, it's been a pleasure.

Tuomas Korpi

For more information please visit:

http://www.tuomaskorpi.com/

Or contact him at:

tuomas.korpi@gmail.com

Interview by: Simon Morse

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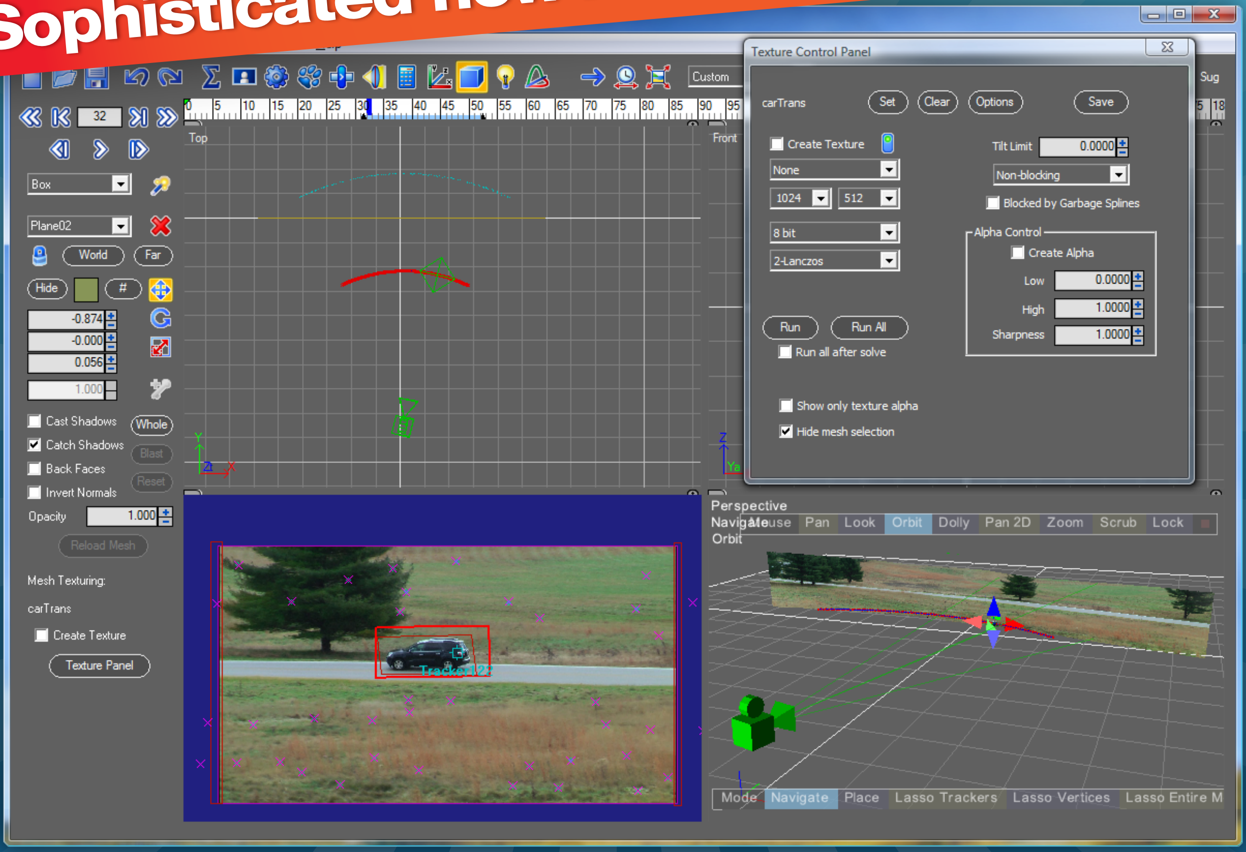

Texture Control Panel

carTrans

☐ Create Texture

None

1024 512

8 bit

2-Lanczos

☐ Run all after solve

☐ Show only texture alpha

☑ Hide mesh selection

Tilt Limit 0.0000

Non-blocking

☐ Blocked by Garbage Splines

Alpha Control

☐ Create Alpha

Low 0.0000

High 1.0000

Sharpness 1.0000

☐ Cast Shadows

☑ Catch Shadows

☐ Back Faces

☐ Invert Normals

Opacity 1.000

Mesh Texturing:

carTrans

☐ Create Texture

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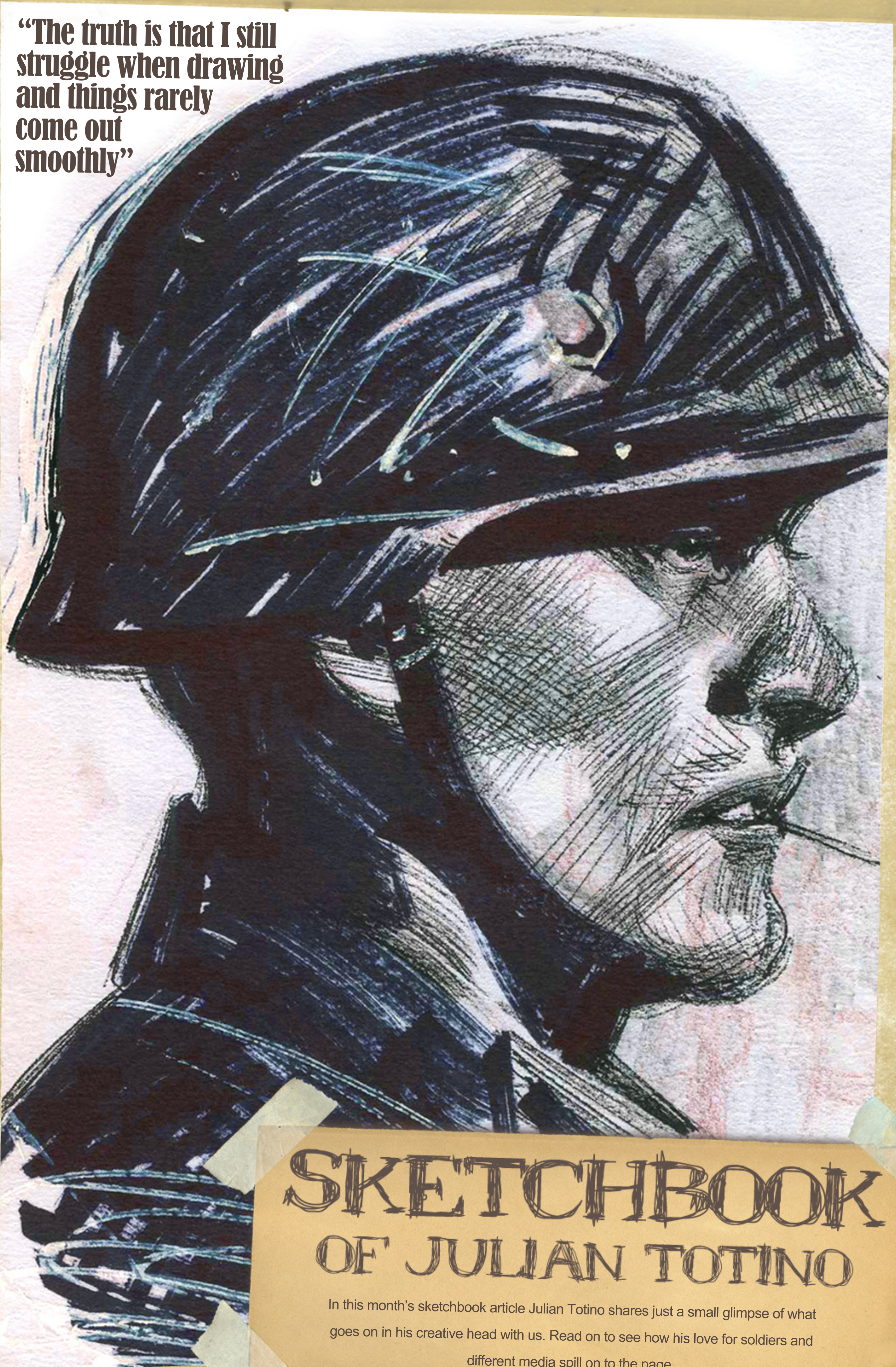


SKETCHBOOK

OF JULIAN TOTINO

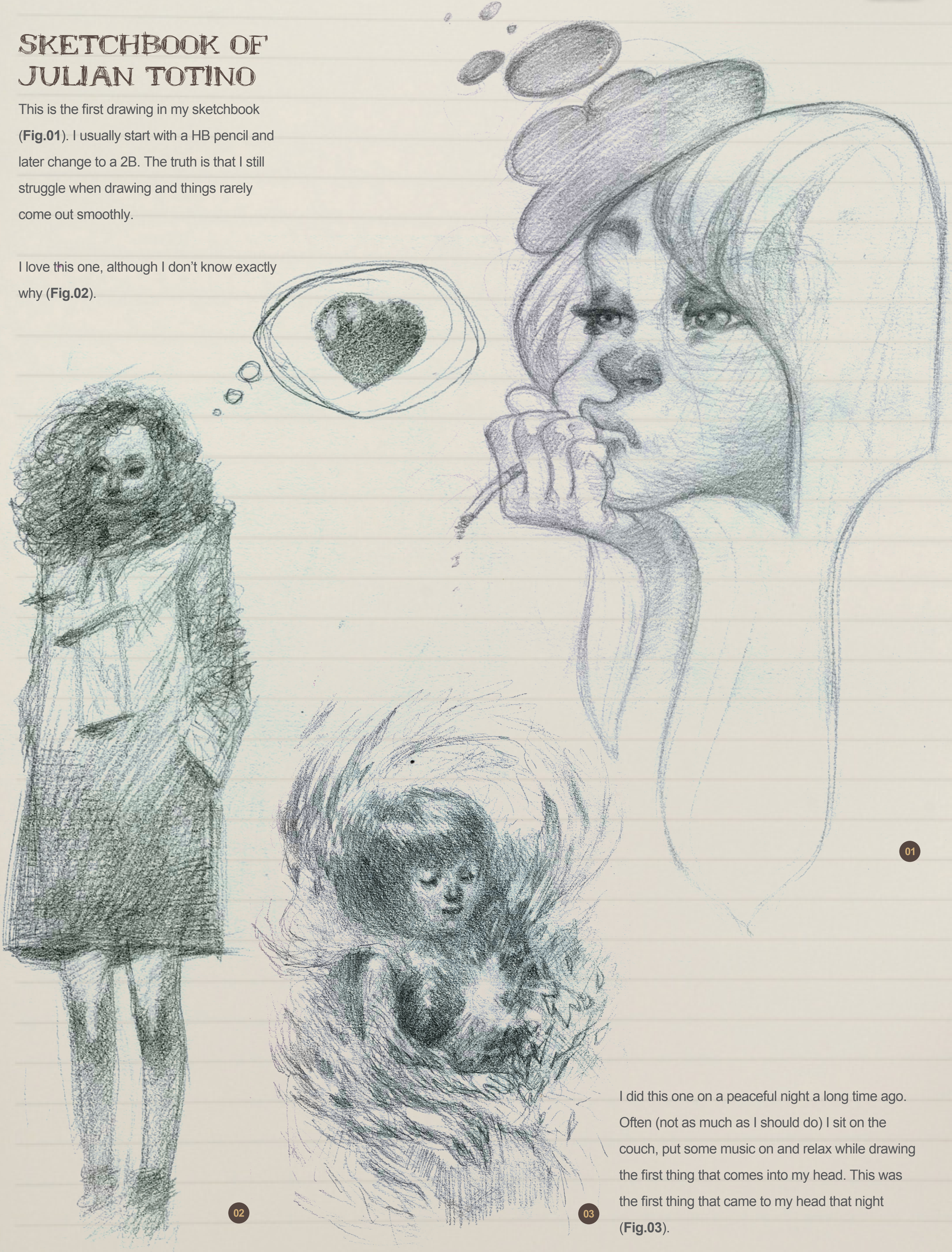
"The truth is that I still struggle when drawing and things rarely come out smoothly"

In this month's sketchbook article Julian Totino shares just a small glimpse of what goes on in his creative head with us. Read on to see how his love for soldiers and different media spill on to the page.

SKETCHBOOK OF JULIAN TOTINO

This is the first drawing in my sketchbook (**Fig.01**). I usually start with a HB pencil and later change to a 2B. The truth is that I still struggle when drawing and things rarely come out smoothly.

I love this one, although I don't know exactly why (**Fig.02**).



01

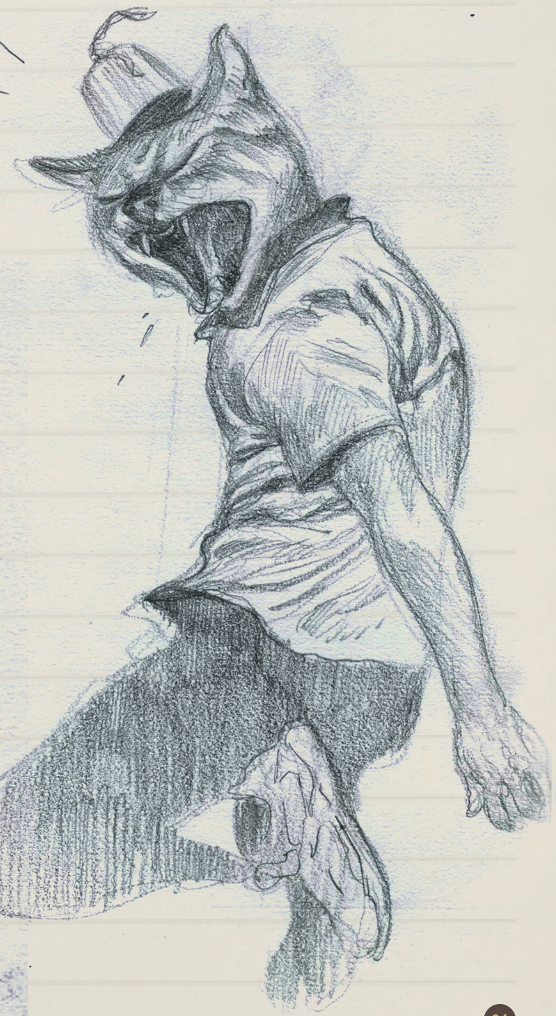
02

03

I did this one on a peaceful night a long time ago. Often (not as much as I should do) I sit on the couch, put some music on and relax while drawing the first thing that comes into my head. This was the first thing that came to my head that night (**Fig.03**).

Fig.04 is based on a picture I found on Flickr. Actually it was two pictures, one of a guy jumping, and another of a cat with an open mouth.

Fig.05 shows another image from the "couch session".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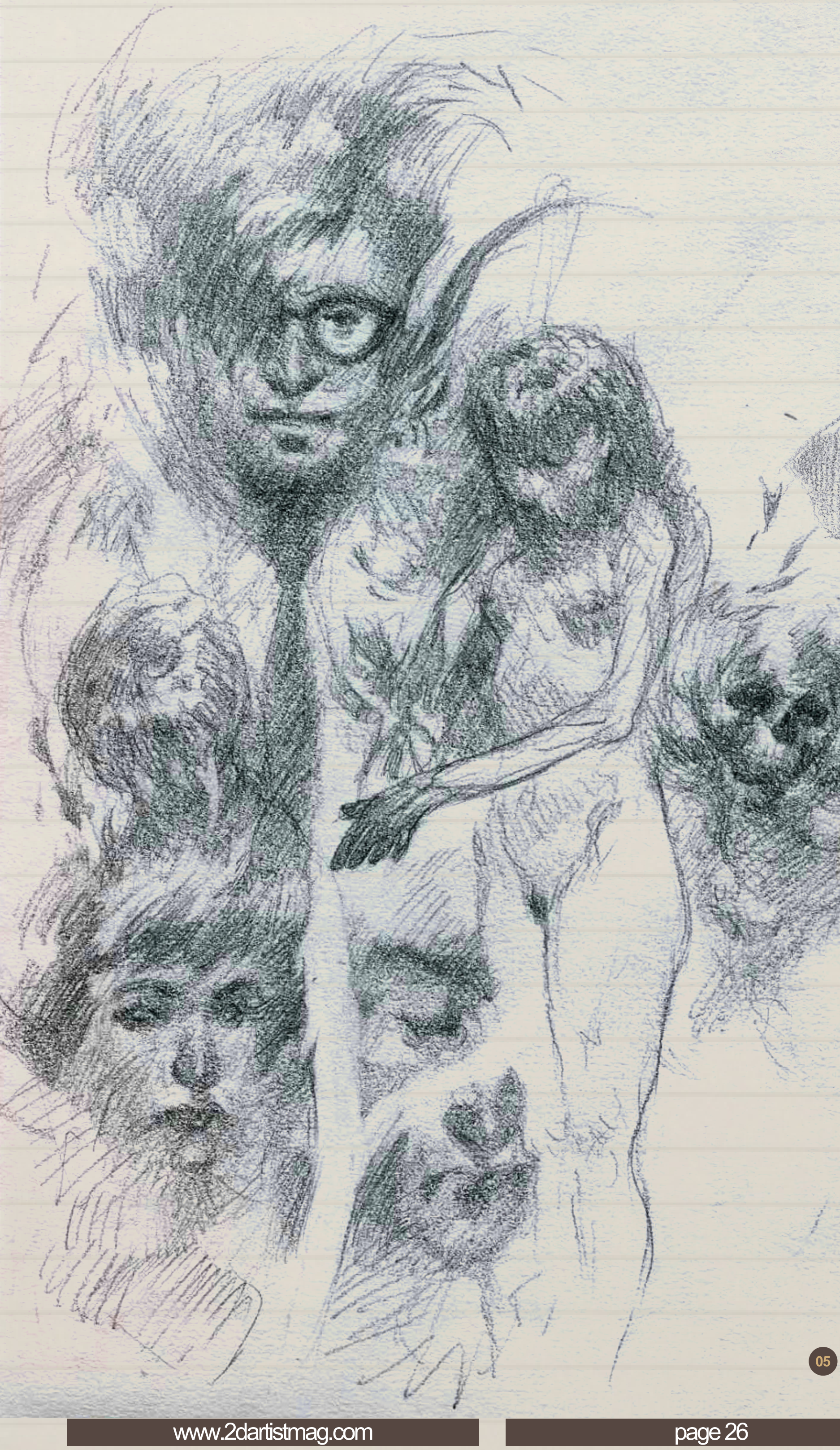
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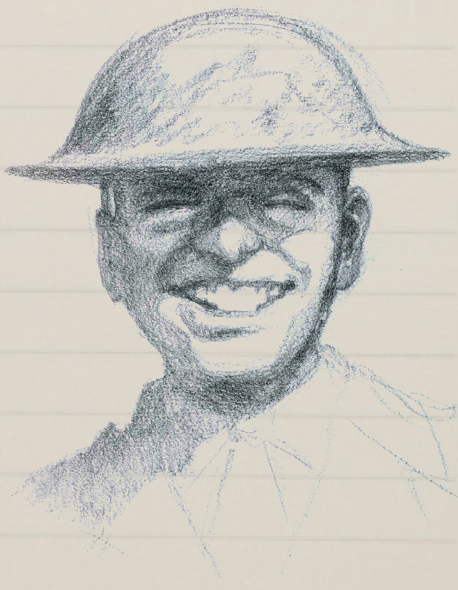
I absolutely love World War pictures. **Fig.06** is based on a picture I found on the net. I like his smile.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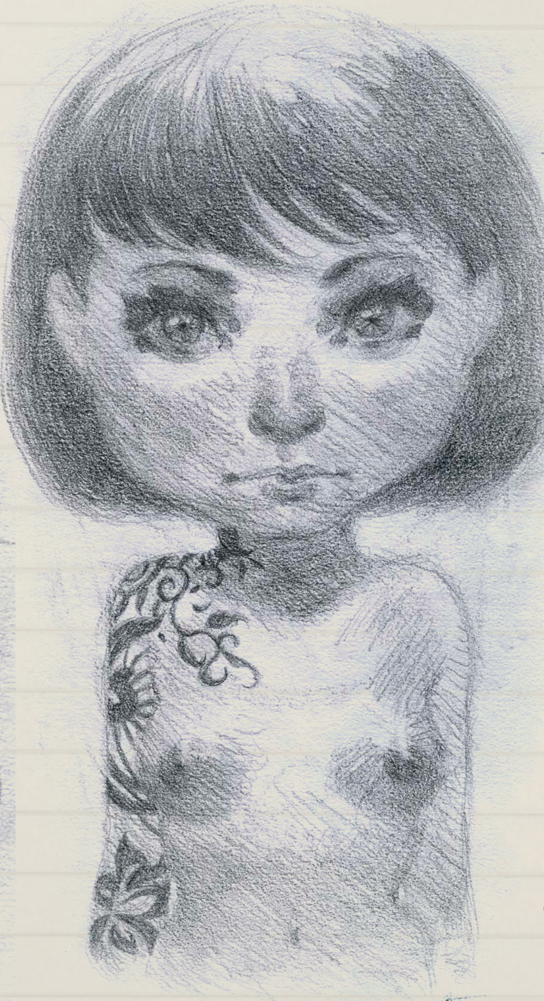
I really like this one because it came out smoothly without too much of a struggle. That happens almost never (**Fig.07**)!

Someone I know said this girl reminds her of the girl on the Morrissey video *Every Day Is Like Sunday*. Although I wasn't trying to portray that girl, I bet I was thinking about her when I drew it (**Fig.08**).

This is a funny guy! I like the expression in this one (**Fig.09**).



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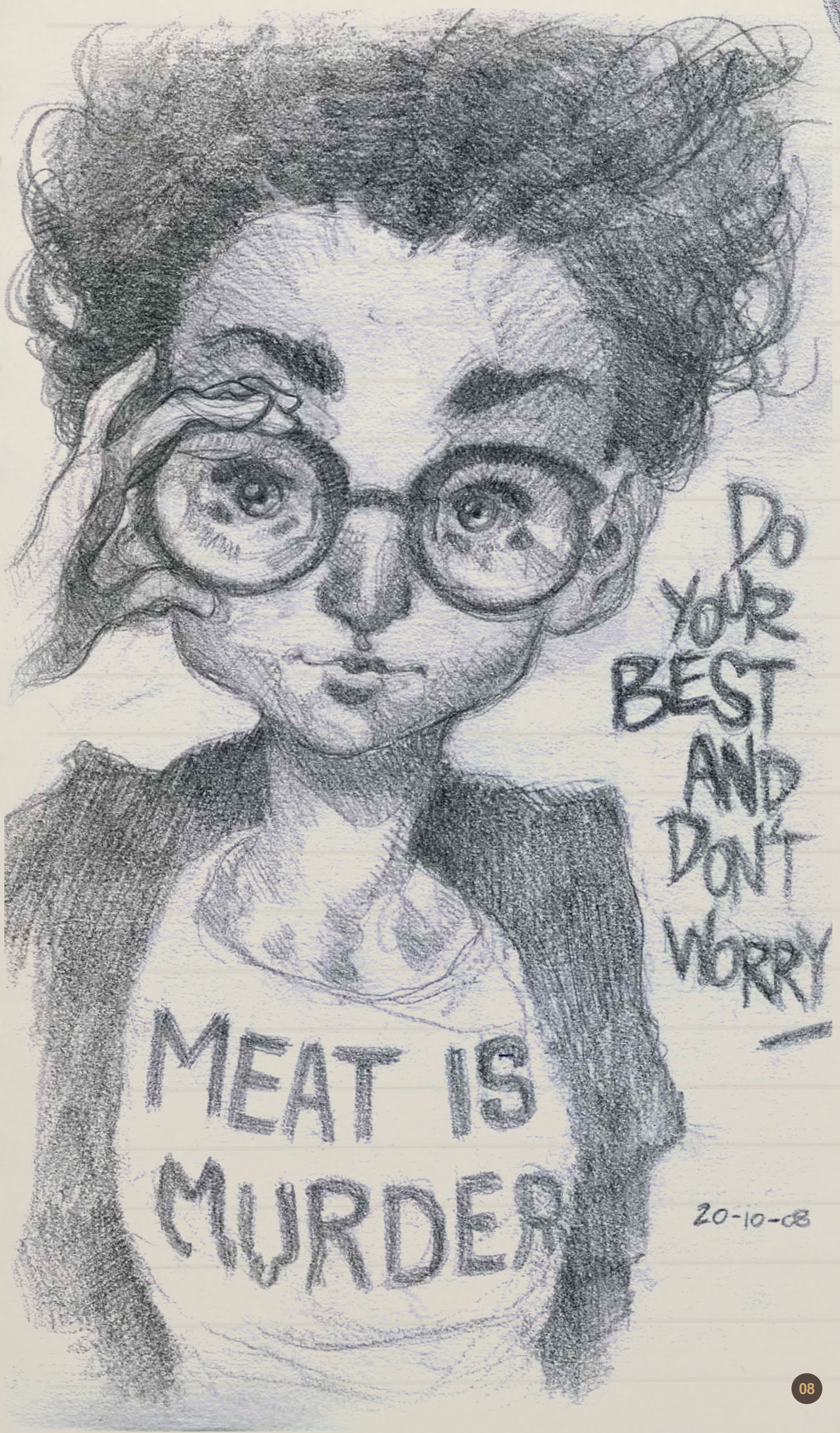
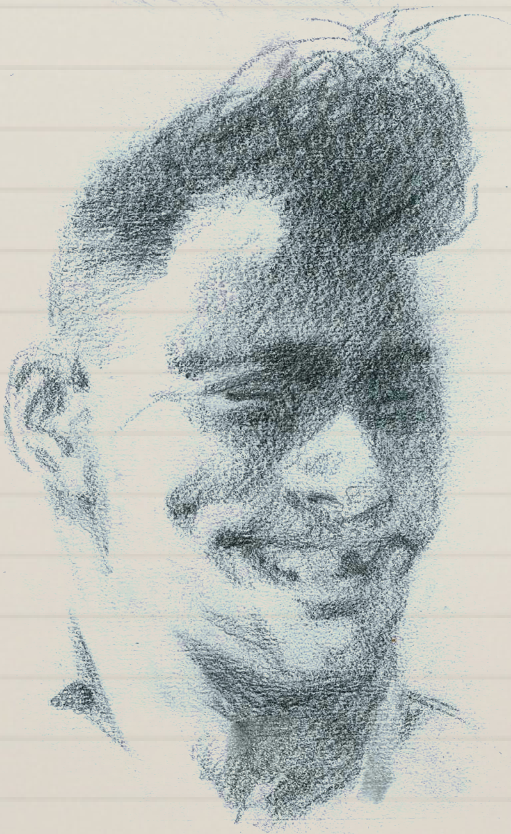

DO YOUR BEST AND DON'T WORRY
MEAT IS MURDER
20-10-08

08



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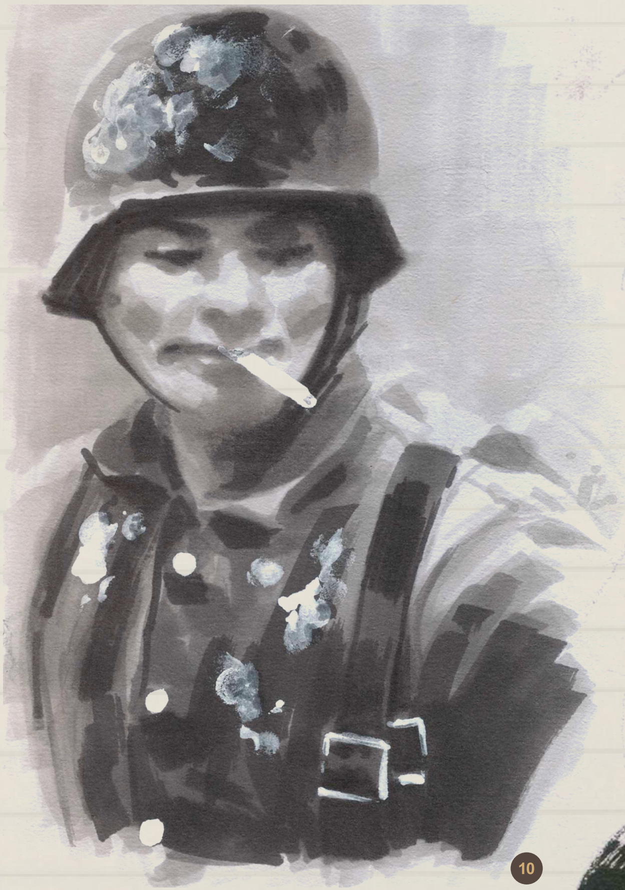

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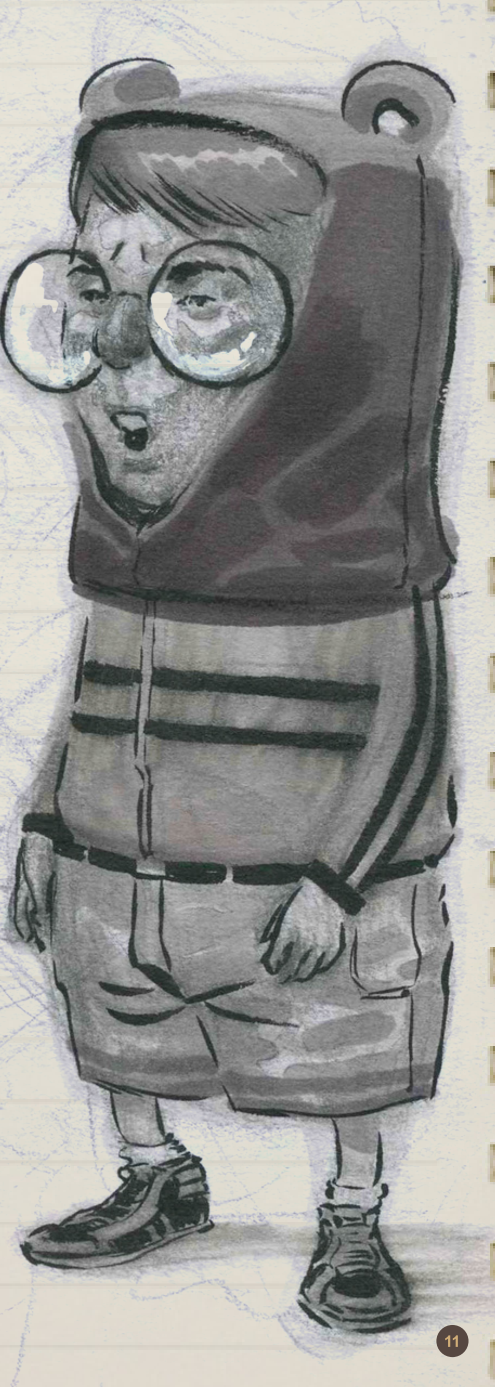

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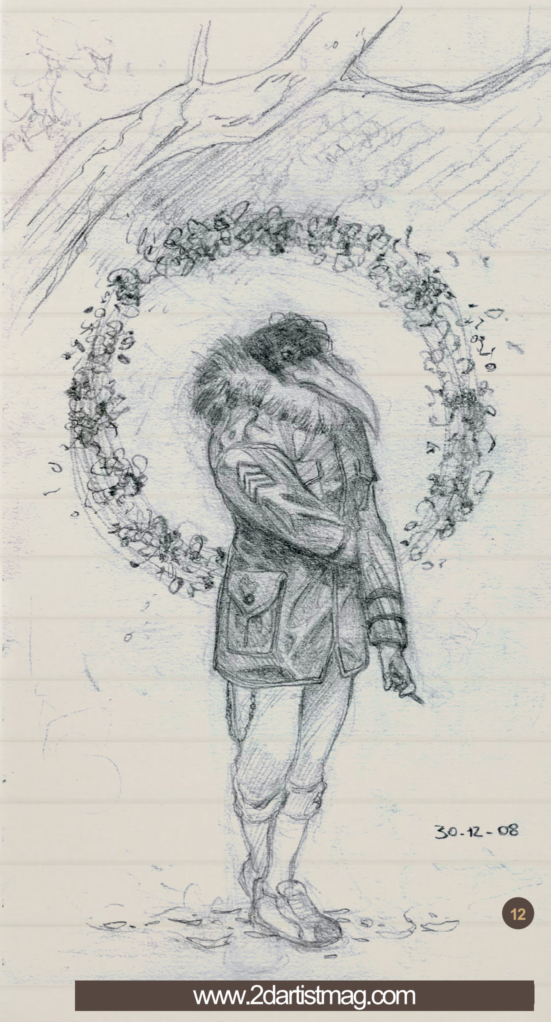
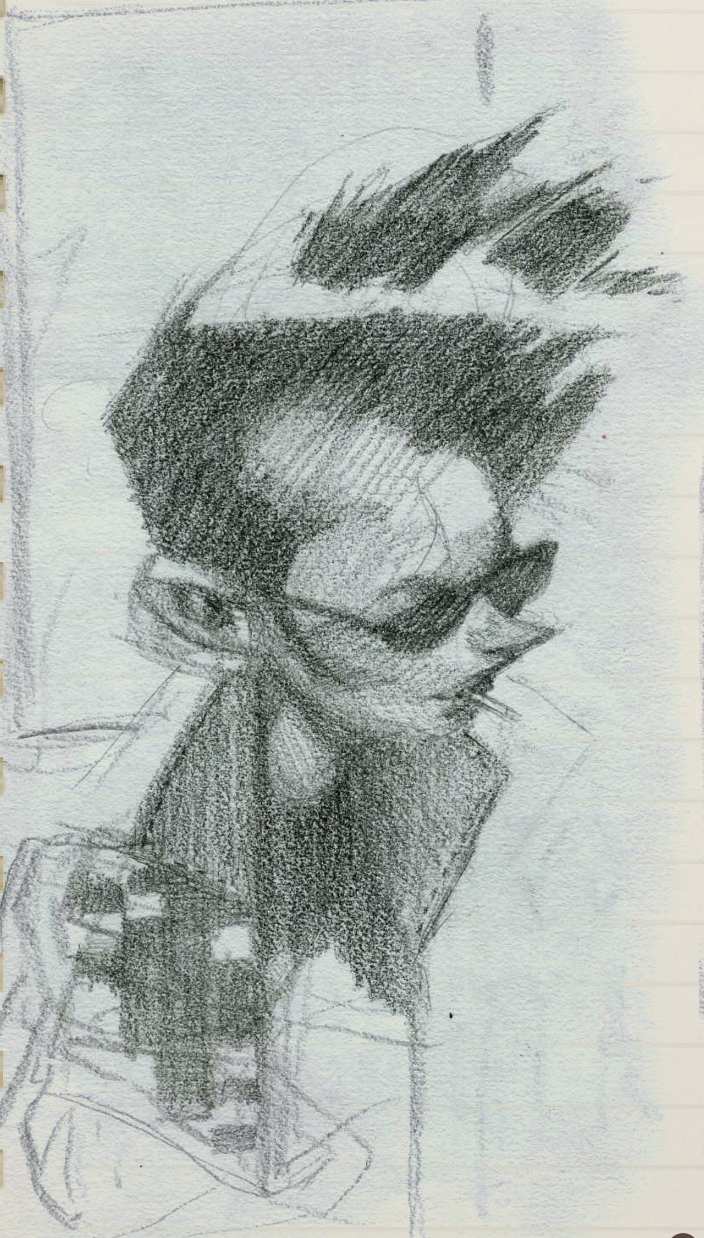


12

I did **Fig.10** with some Copic markers and used a picture as a reference.

The freaky little guy in **Fig.11** was done with Copic markers and a Pentel brush.

I love when a drawing doesn't make any sense (**Fig.12**).



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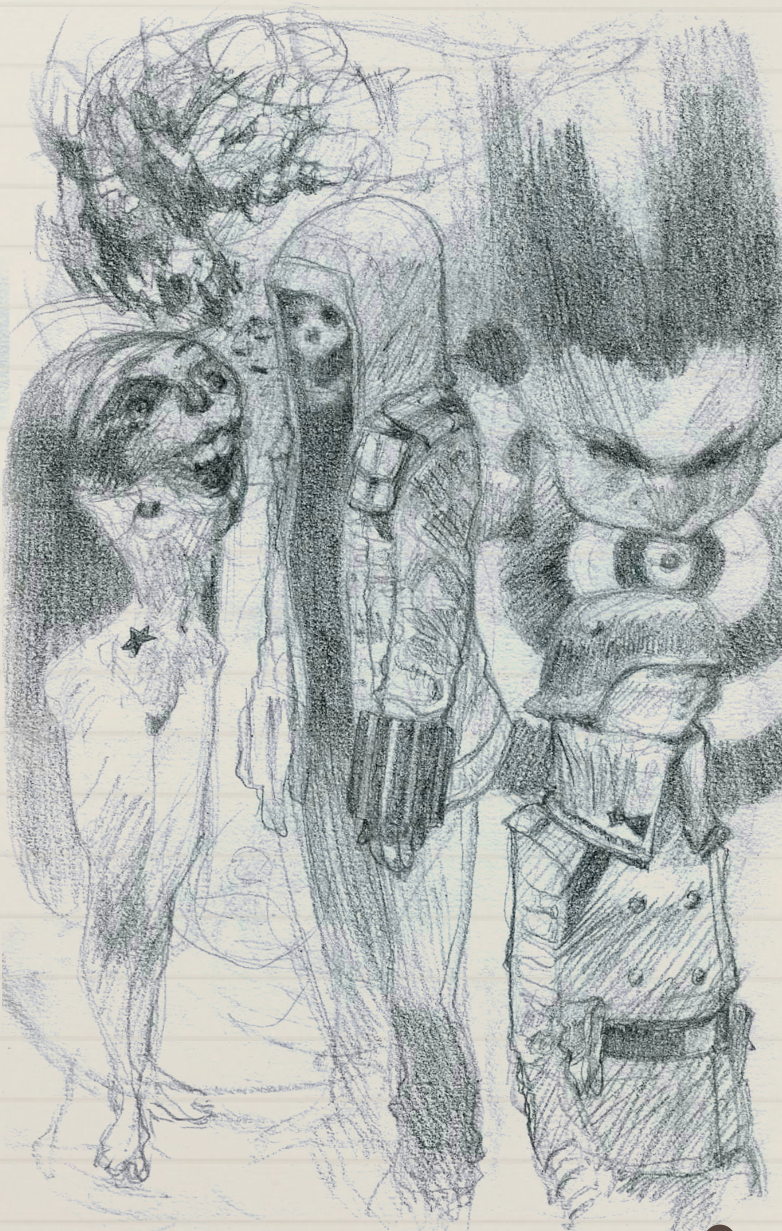

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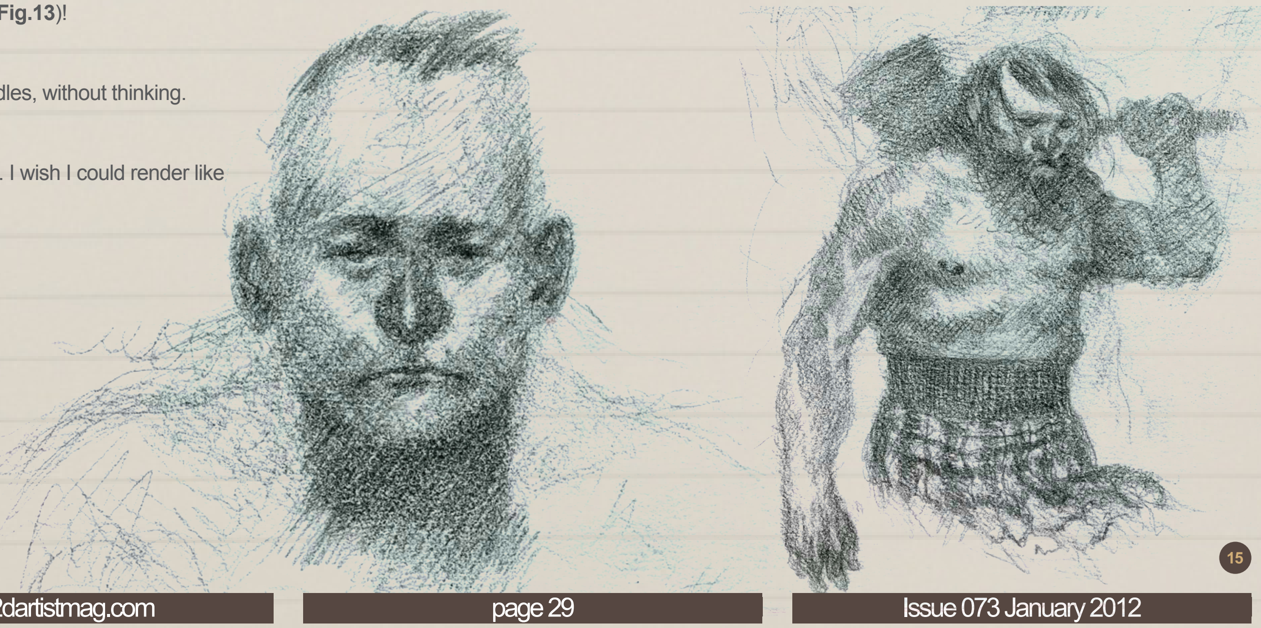
Look at that hair (**Fig.13**)!

Fig.14 is just doodles, without thinking.

I really like **Fig.15**. I wish I could render like this all the time.



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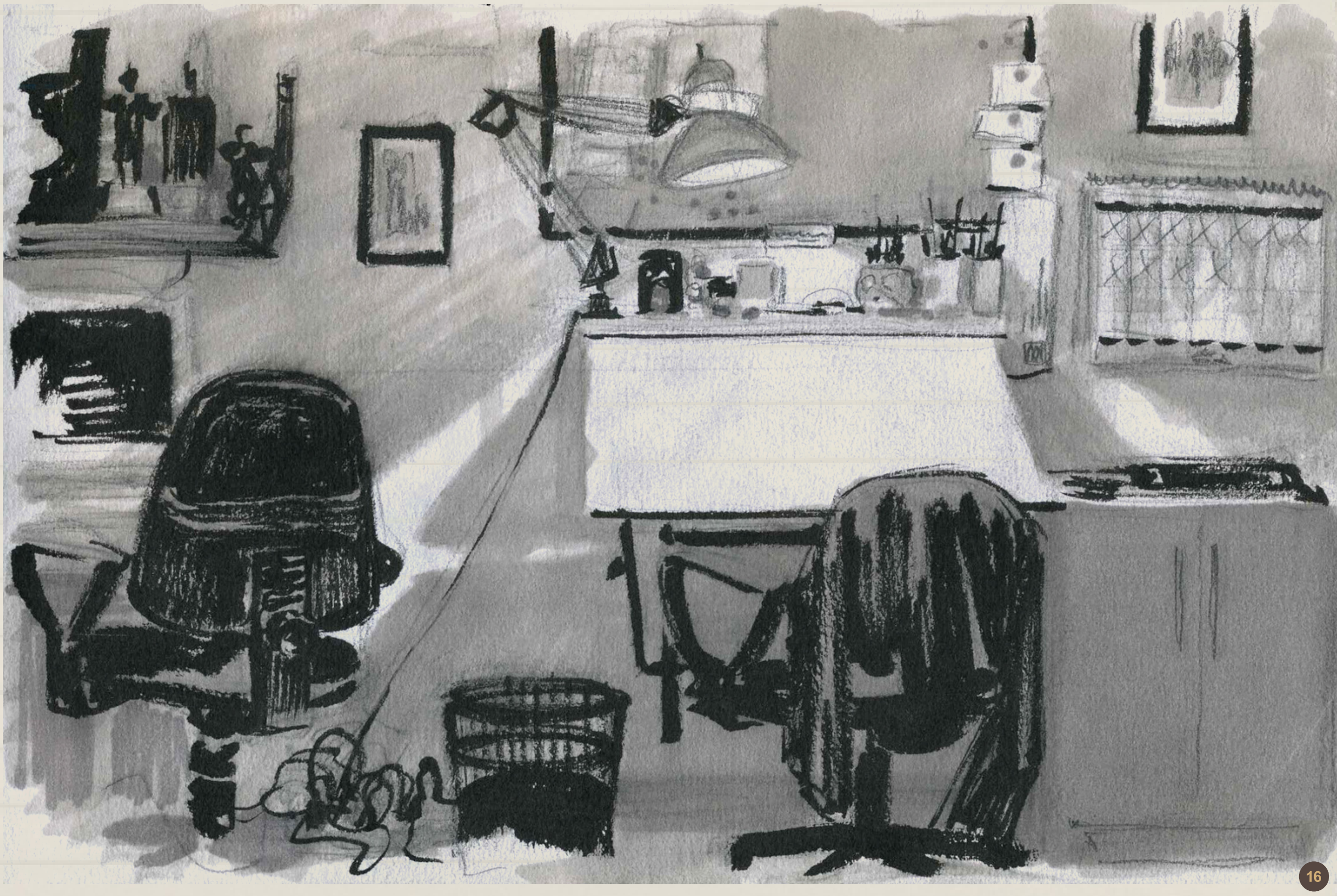


16

I have moved now, but this is where I used to work (and live). This is the view from my couch. I did this one with Copic markers and a Pentel brush, which I love (**Fig.16**).

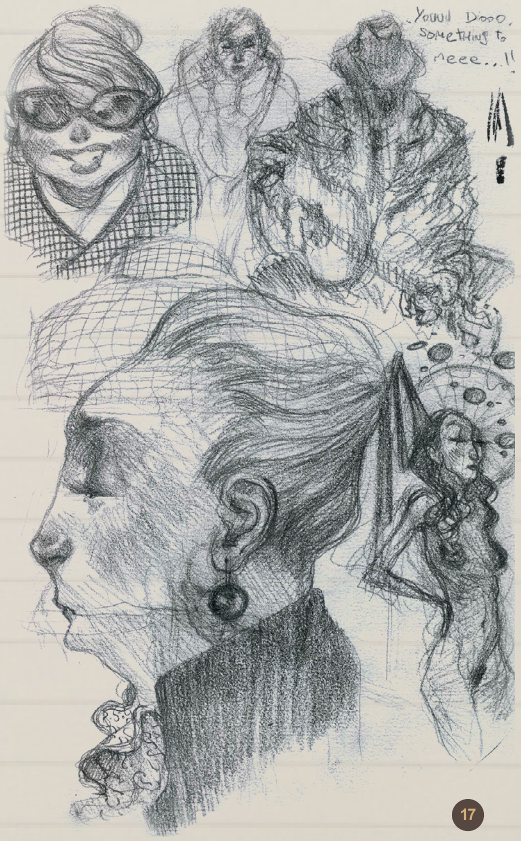
Fig.17 is a page full of nonsense sketches. I was killing time and listening to Nina Simone while doing this.

This is the view from my window. Nice, huh? I hate how tight this sketch is (**Fig.18**).

In **Fig.19** you can see a WWII soldier. I draw a lot of these.

JULIAN TOTINO

For more information please visit:
http://www.totinotedesco.blogspot.com/
Or contact him at:
juliantotino@yahoo.com.ar



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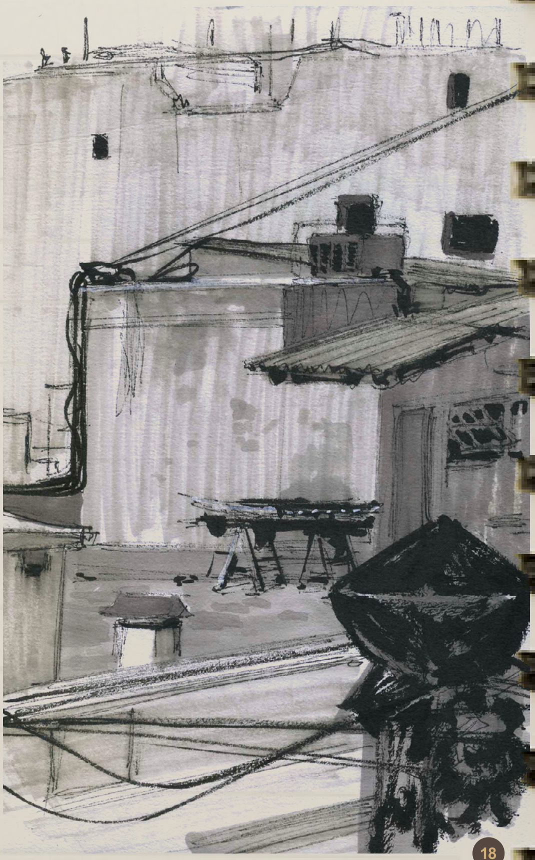

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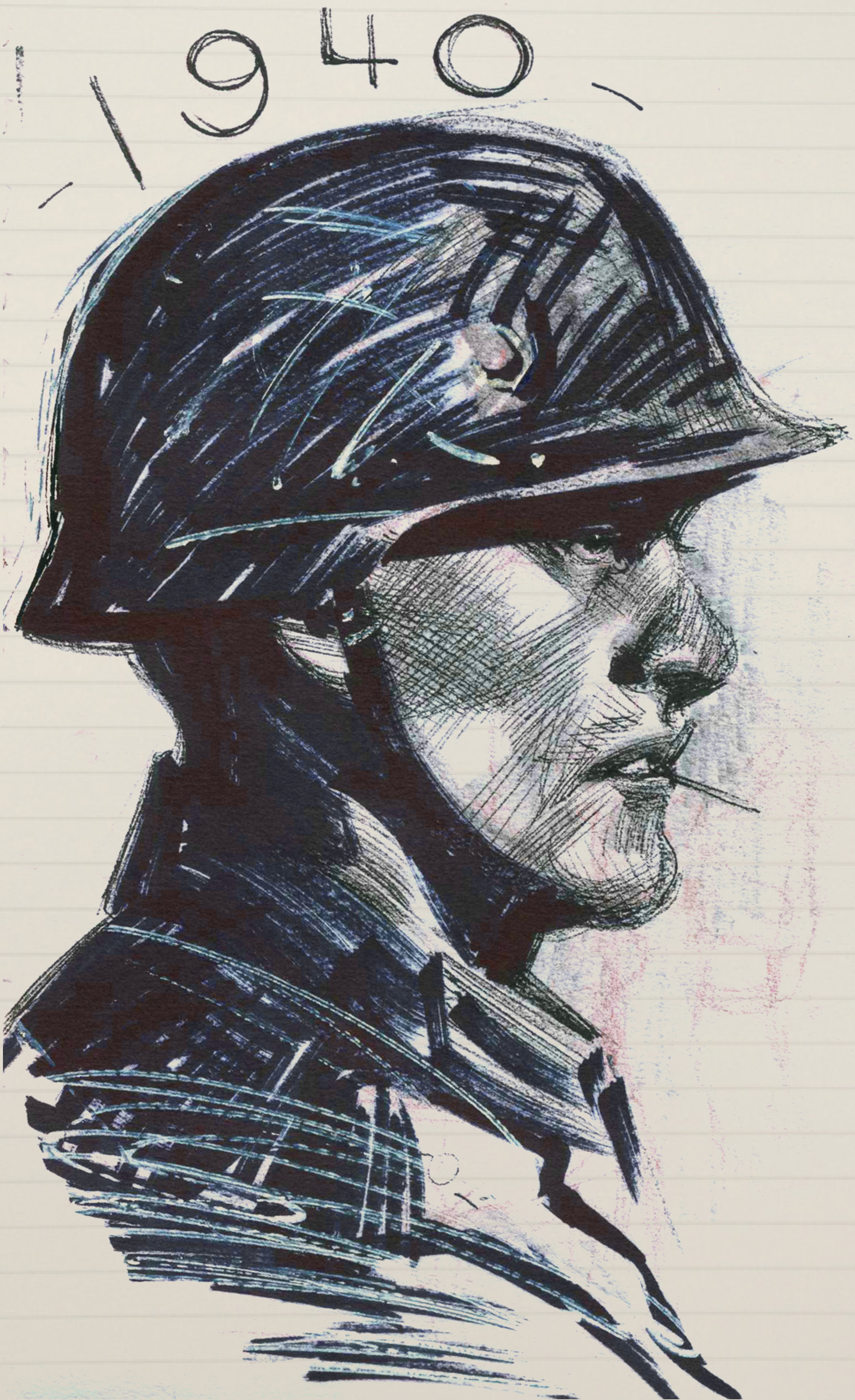
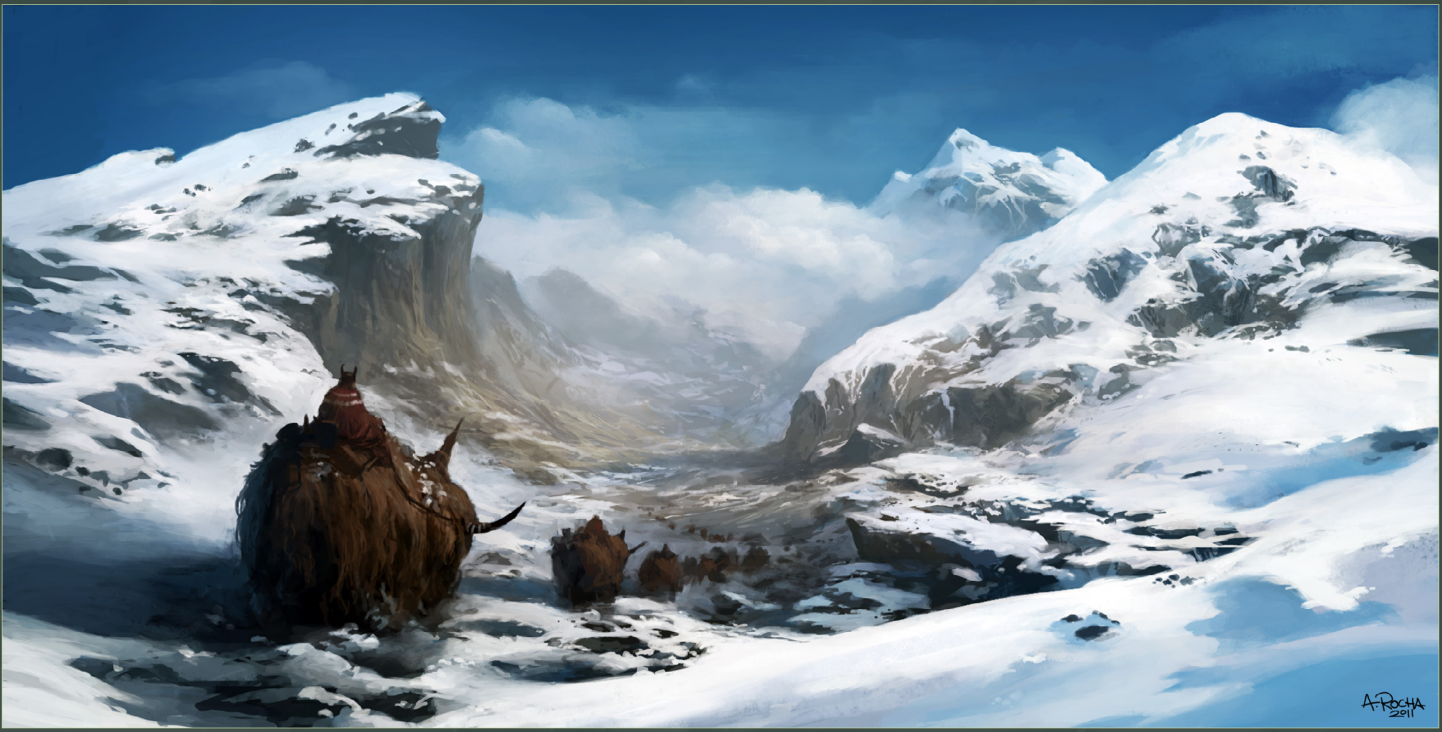


1940

The Gallery

This month we feature:

Serge Birault
Markus Lovadina
Simon Weaner
Ferdinand Ladera
Roma Cherepov
Andreas Rocha
Alexander Tooth
Alexey Zaryuta
Oleg Leshiy Shekhovtsov
Ejiwa Ebenebe



Winter Travellers

Andreas Rocha

http://www.andreasrocha.com

rocha.andreas@gmail.com

(Above)

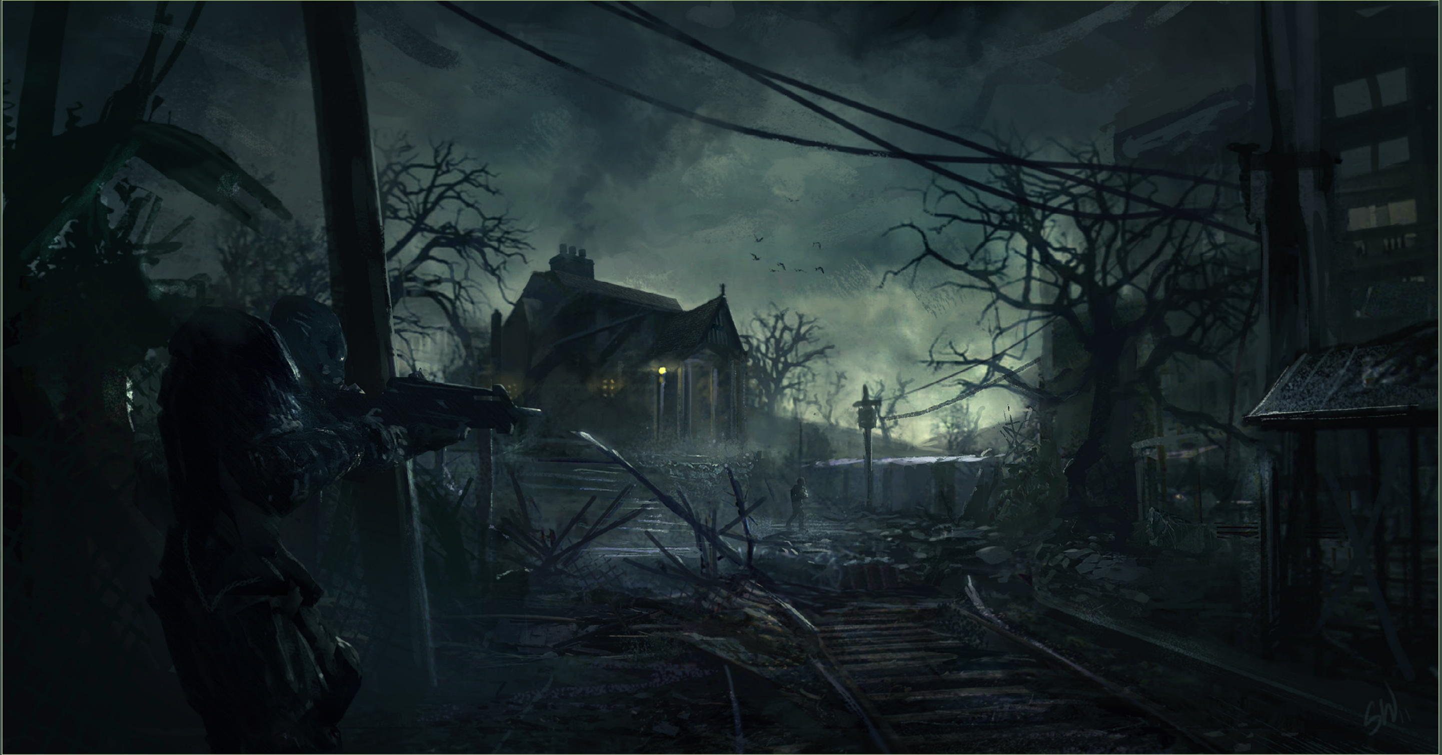
Speeds Painting

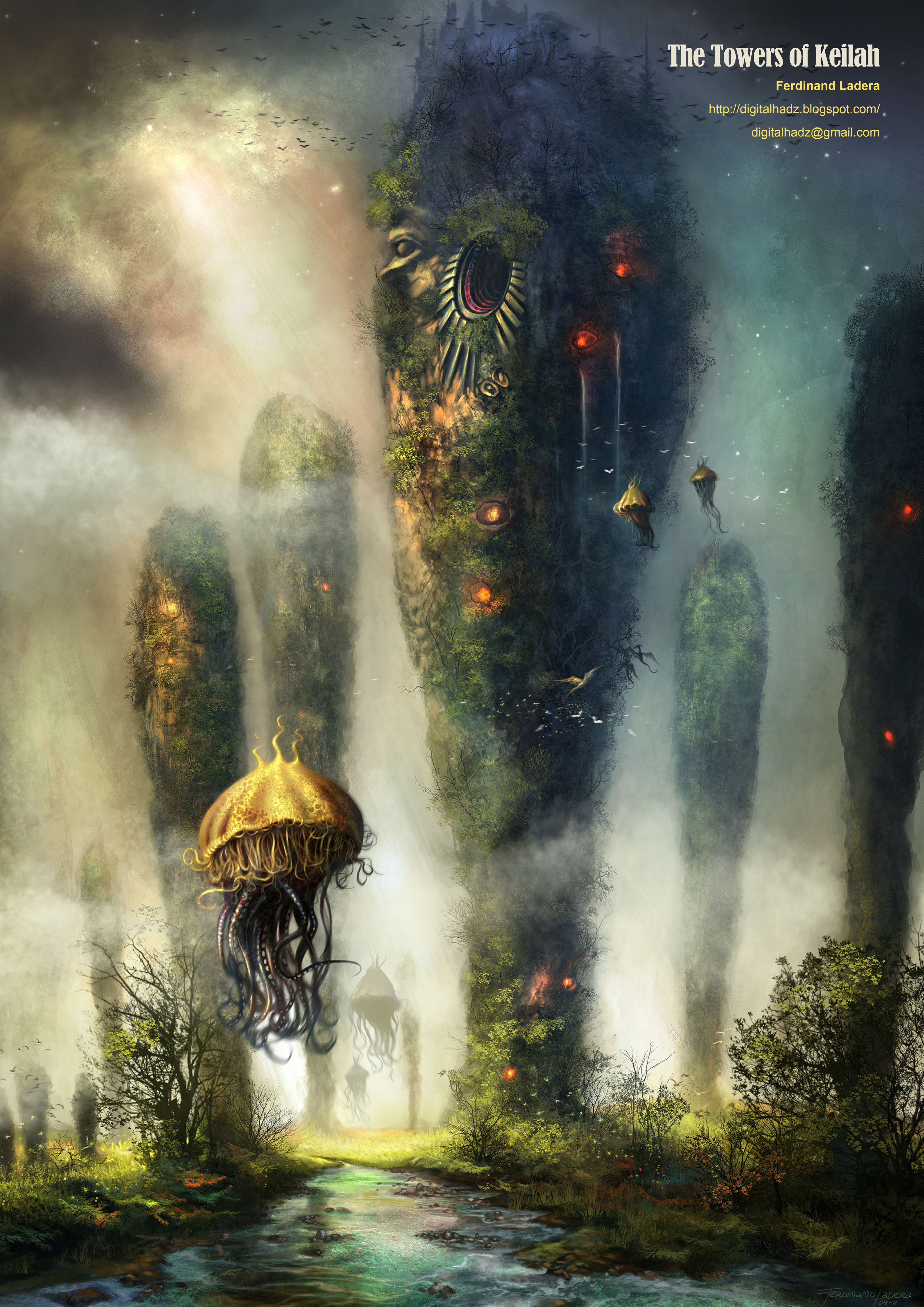
Simon Weaner

http://simonweaner.daportfolio.com/

simonweaner@gmail.com

(Below)





The Towers of Keilah

Ferdinand Ladera

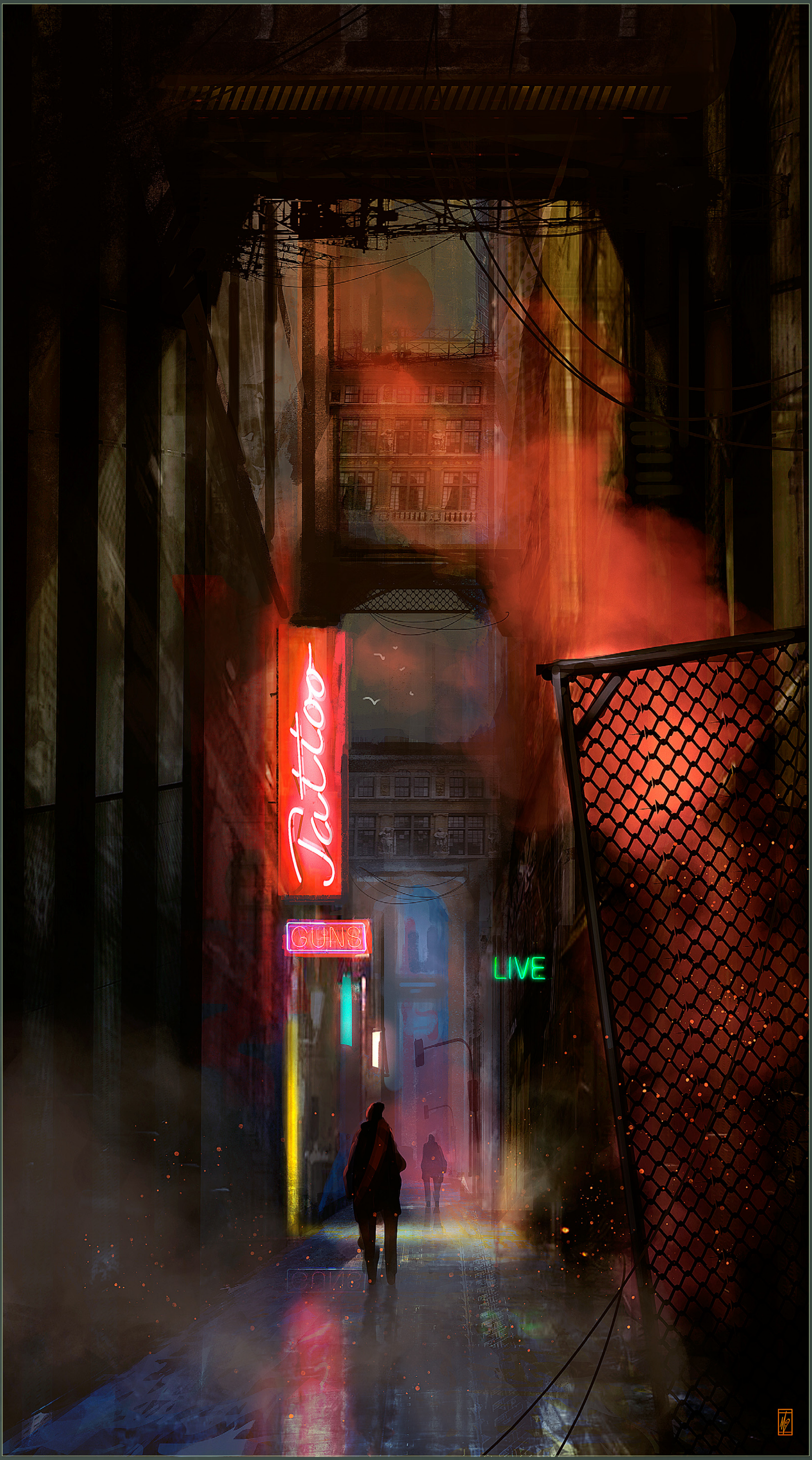
http://digitalhadz.blogspot.com/

digitalhadz@gmail.com

Ferdinand Ladera
04-11

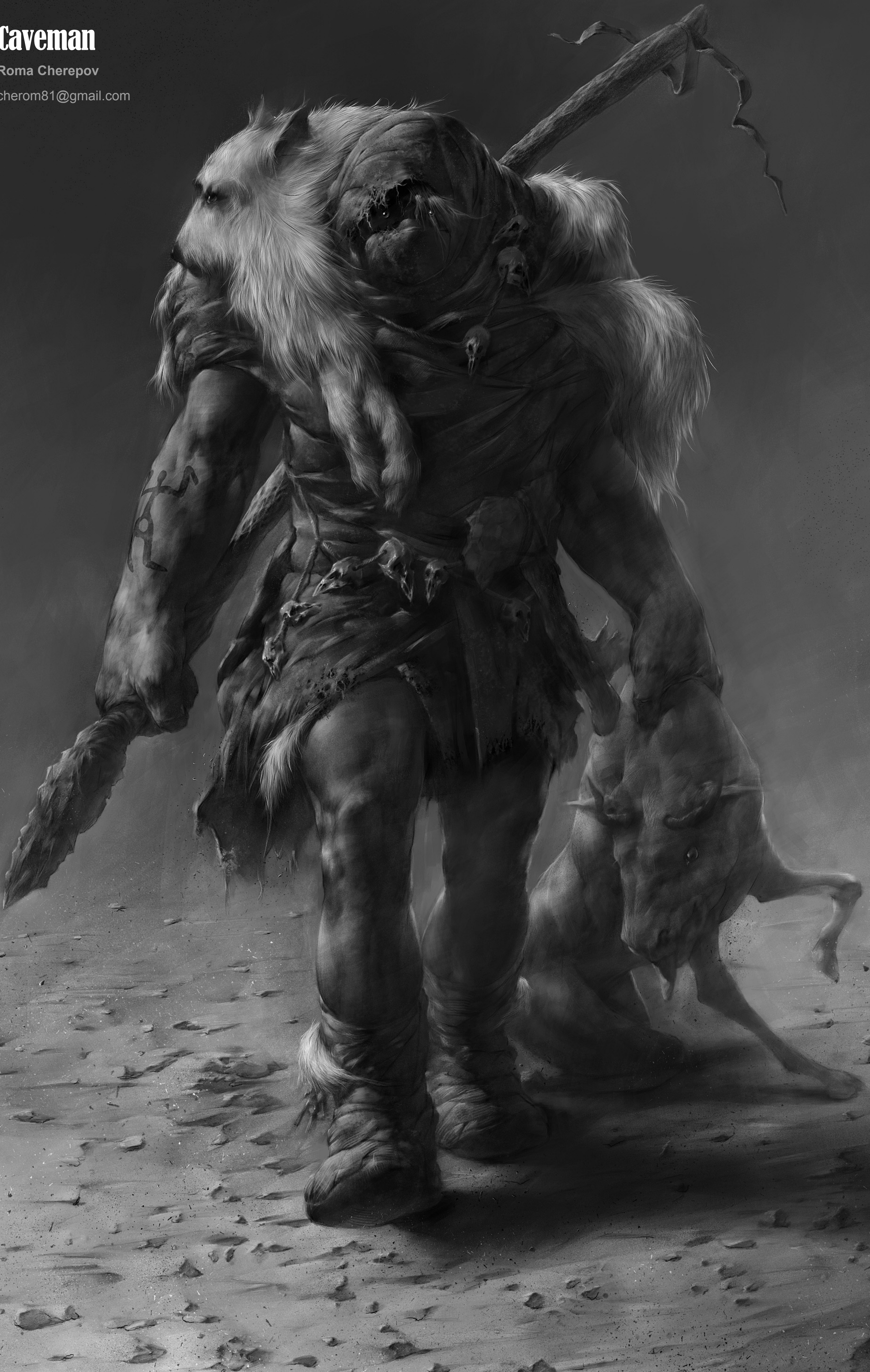
Down the Streets

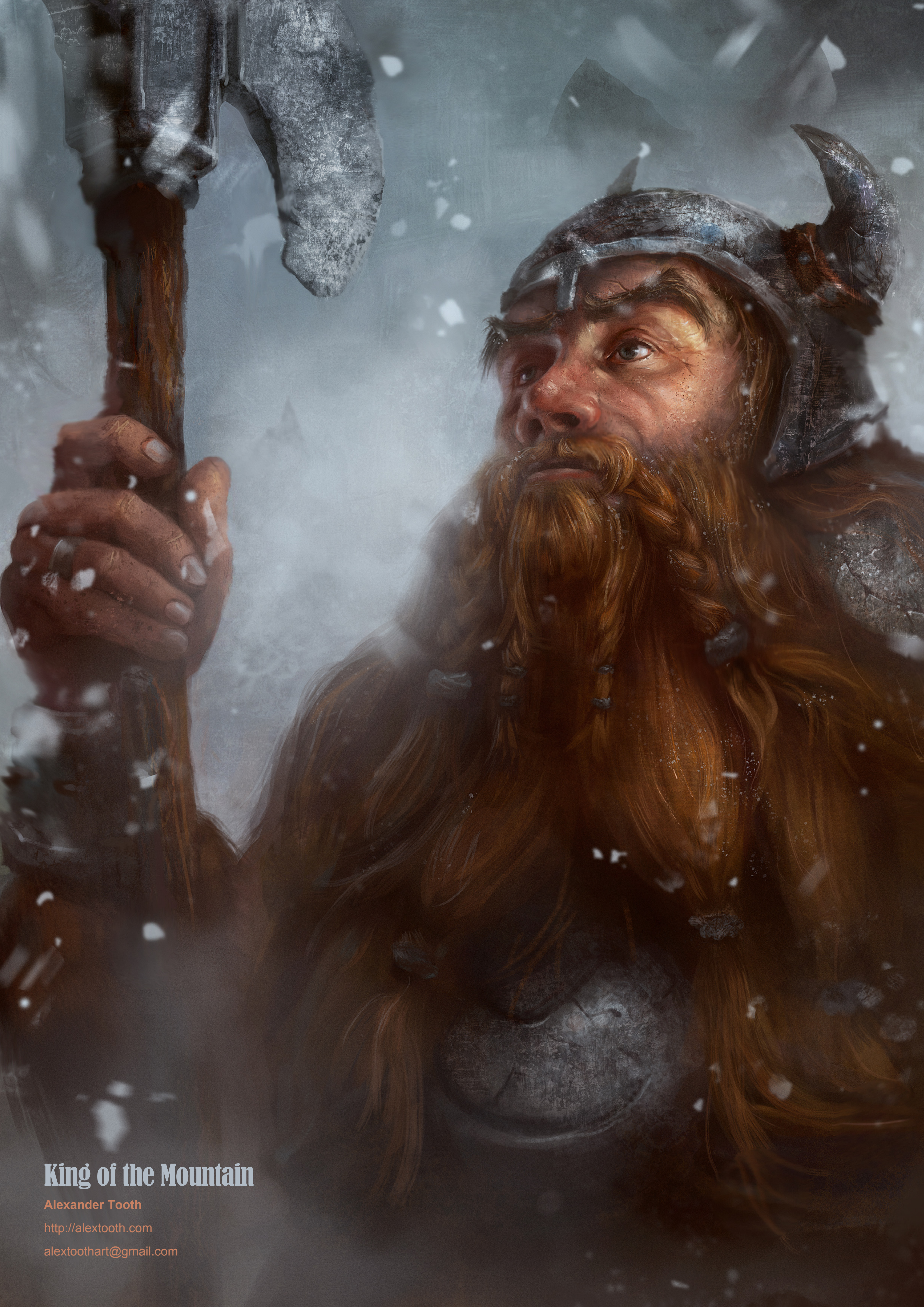
Markus Lovadina
http://malosart.blogspot.com/
malo74@gmx.de



Caveman

Roma Cherepov
cherom81@gmail.com





King of the Mountain

Alexander Tooth

http://alextooth.com

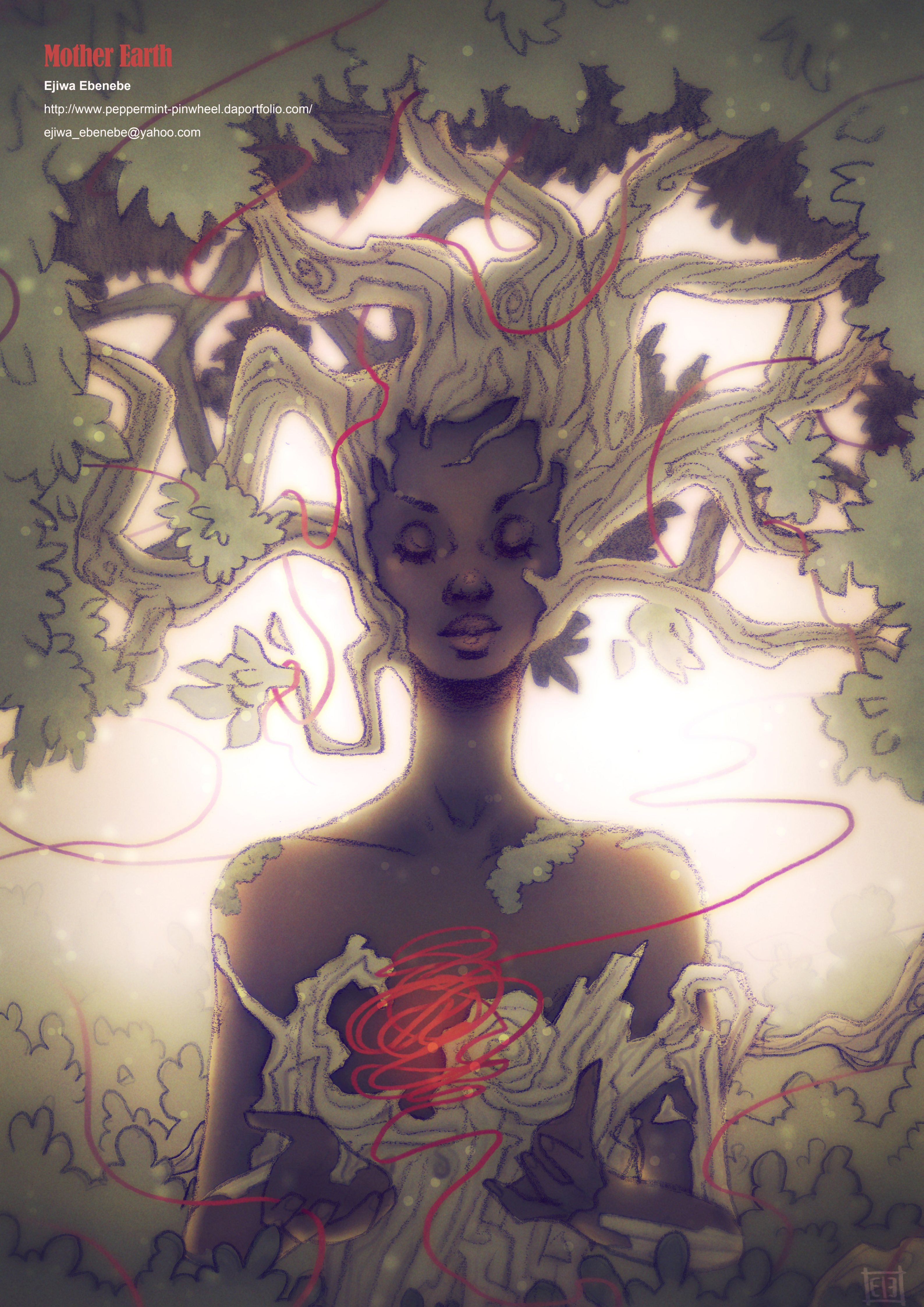
alextoothart@gmail.com

Mother Earth

Ejiwa Ebenebe

http://www.peppermint-pinwheel.daportfolio.com/

ejiwa_ebenebe@yahoo.com

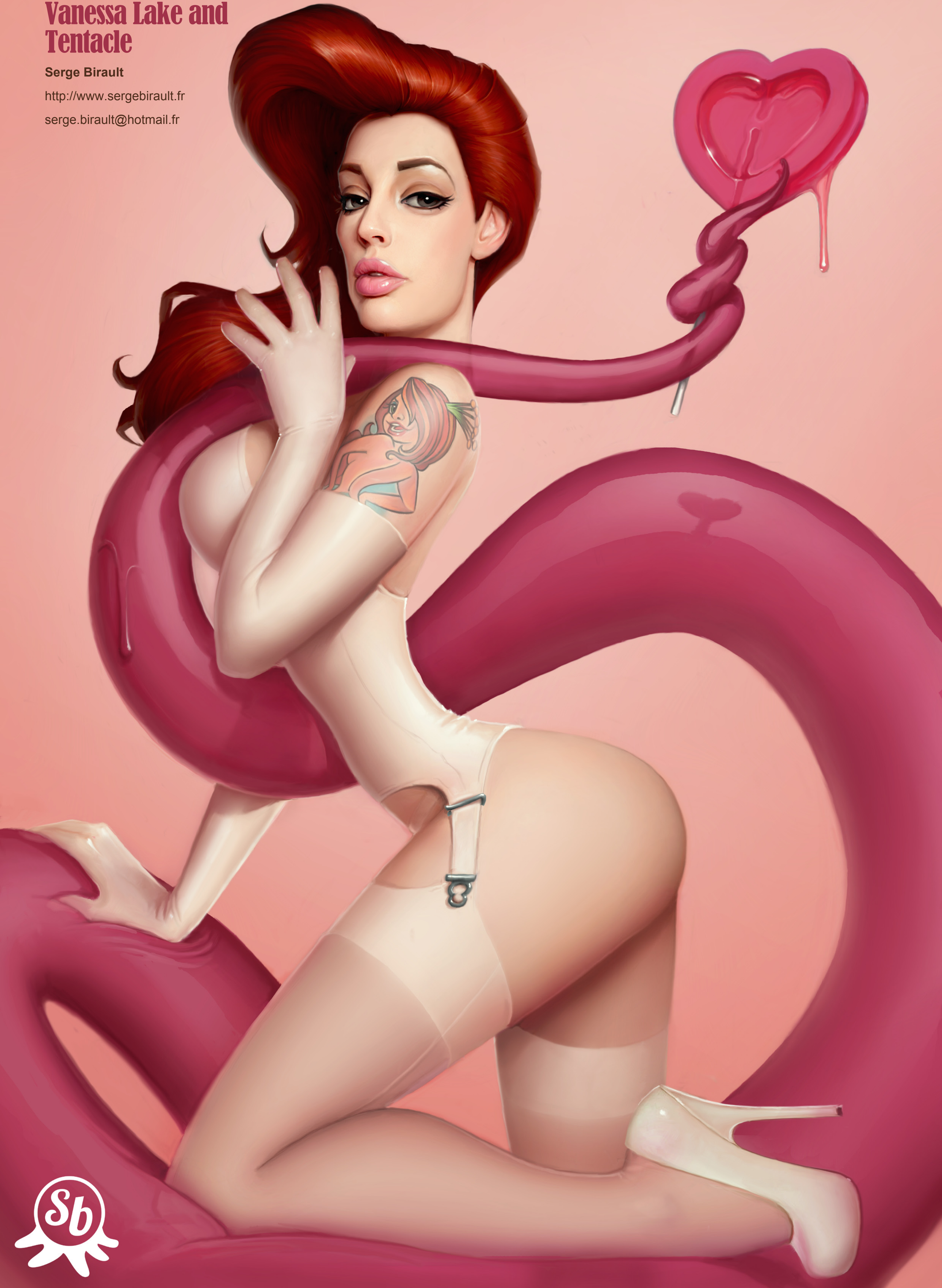


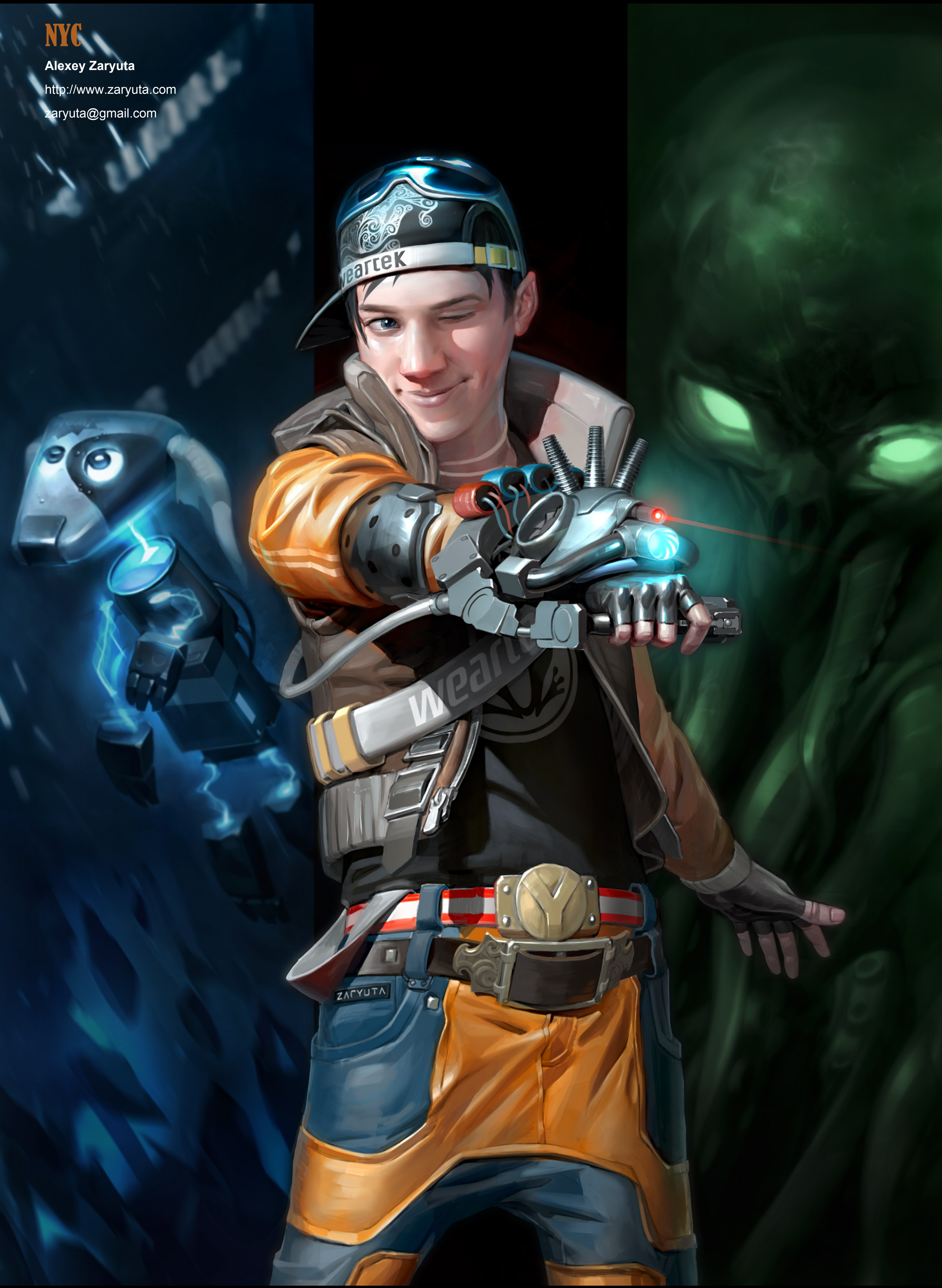
Vanessa Lake and Tentacle

Serge Birault

http://www.sergebirault.fr

serge.birault@hotmail.fr




weartek
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ZARYUTA

NYC

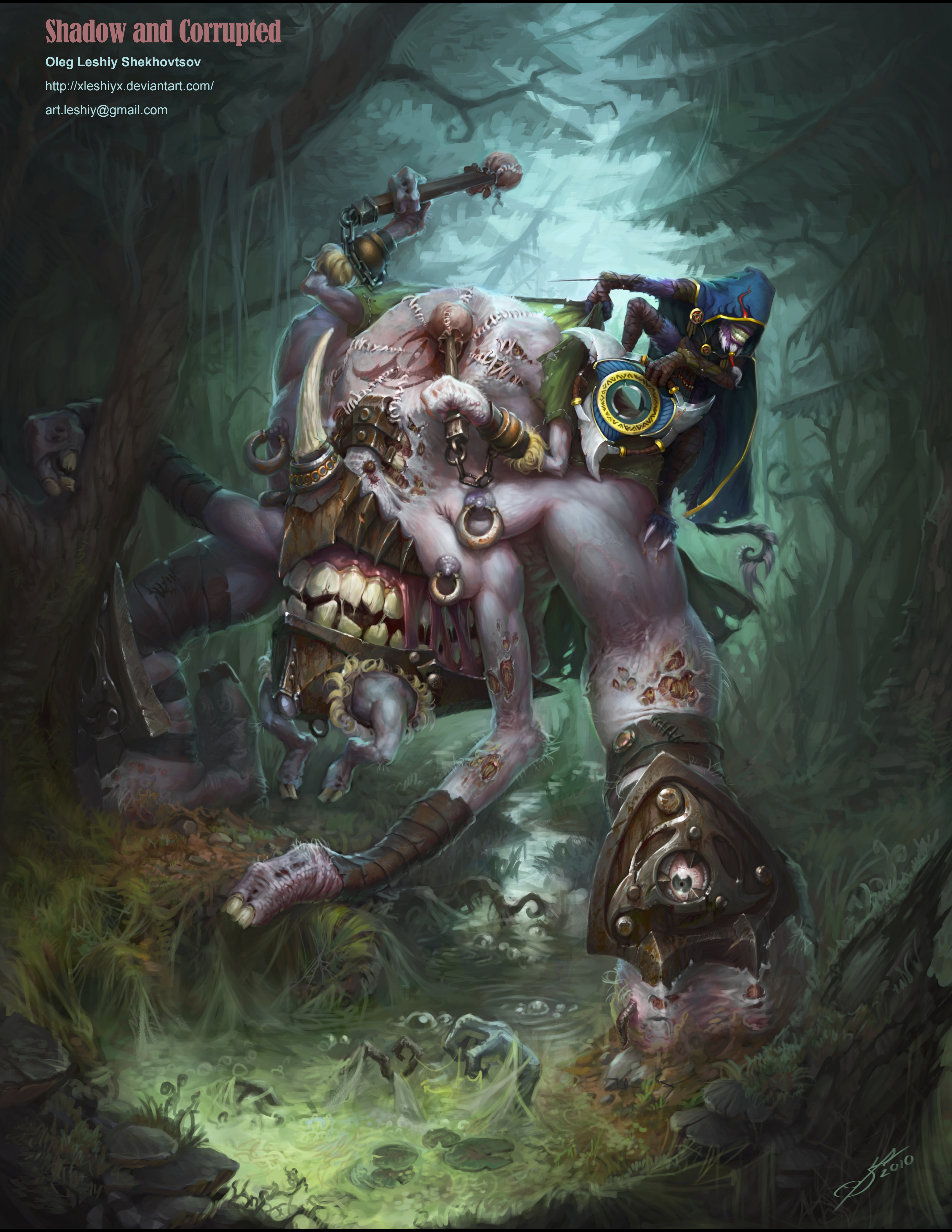
Alexey Zaryuta
http://www.zaryuta.com
zaryuta@gmail.com

Shadow and Corrupted

Oleg Leshiy Shekhovtsov

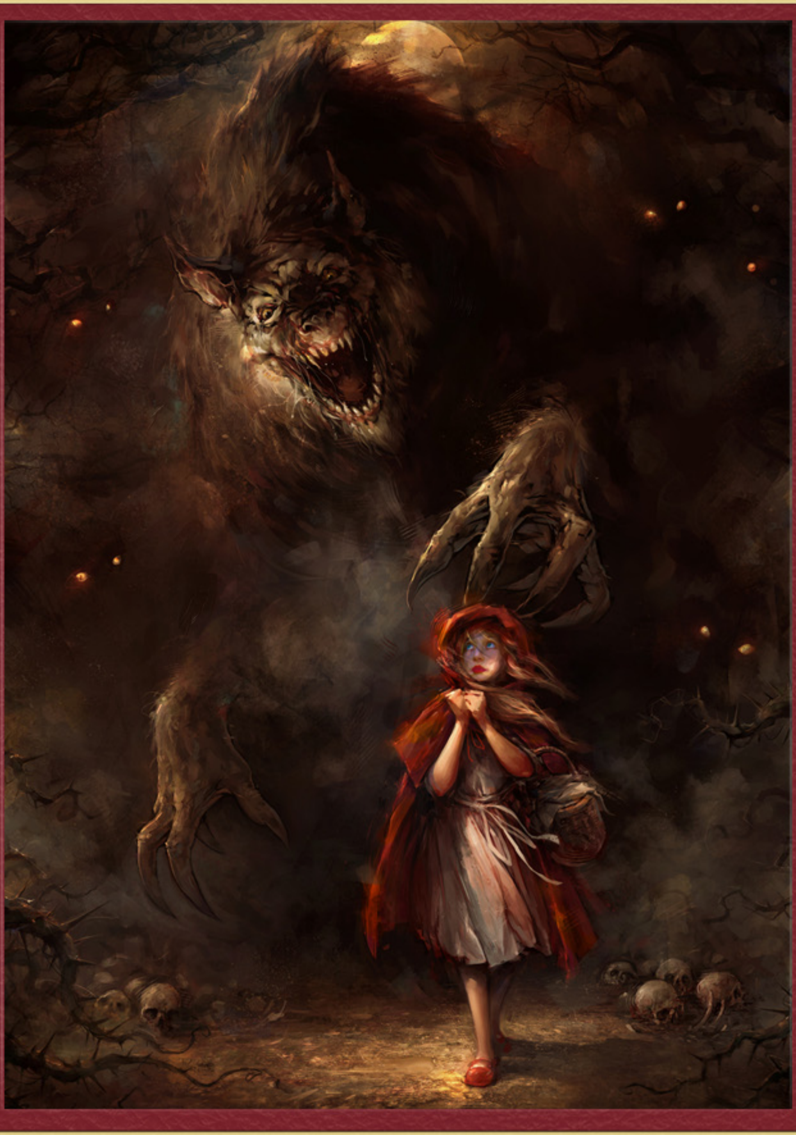
http://xleshiyx.deviantart.com/

art.leshiy@gmail.com



2010

Illustrating Fairy Tales



Chapter 3 - Red Riding Hood

The ability to tell a story within your image is a real skill. There are so many things that need to be taken into consideration, the overall composition, what you do and don't put in the scene and how to portray the emotion of those in the scene. These are all things you must consider if you plan to lead the viewers gaze through the scene and make them understand the story behind it. In this series of tutorials illustration experts Simon Dominic Brewer and Blaz Porenta will be talking us through how to tell a story, using well known Fairy Tales which they will re-invent as the subject matter. This series could totally change the way you approach a digital painting.

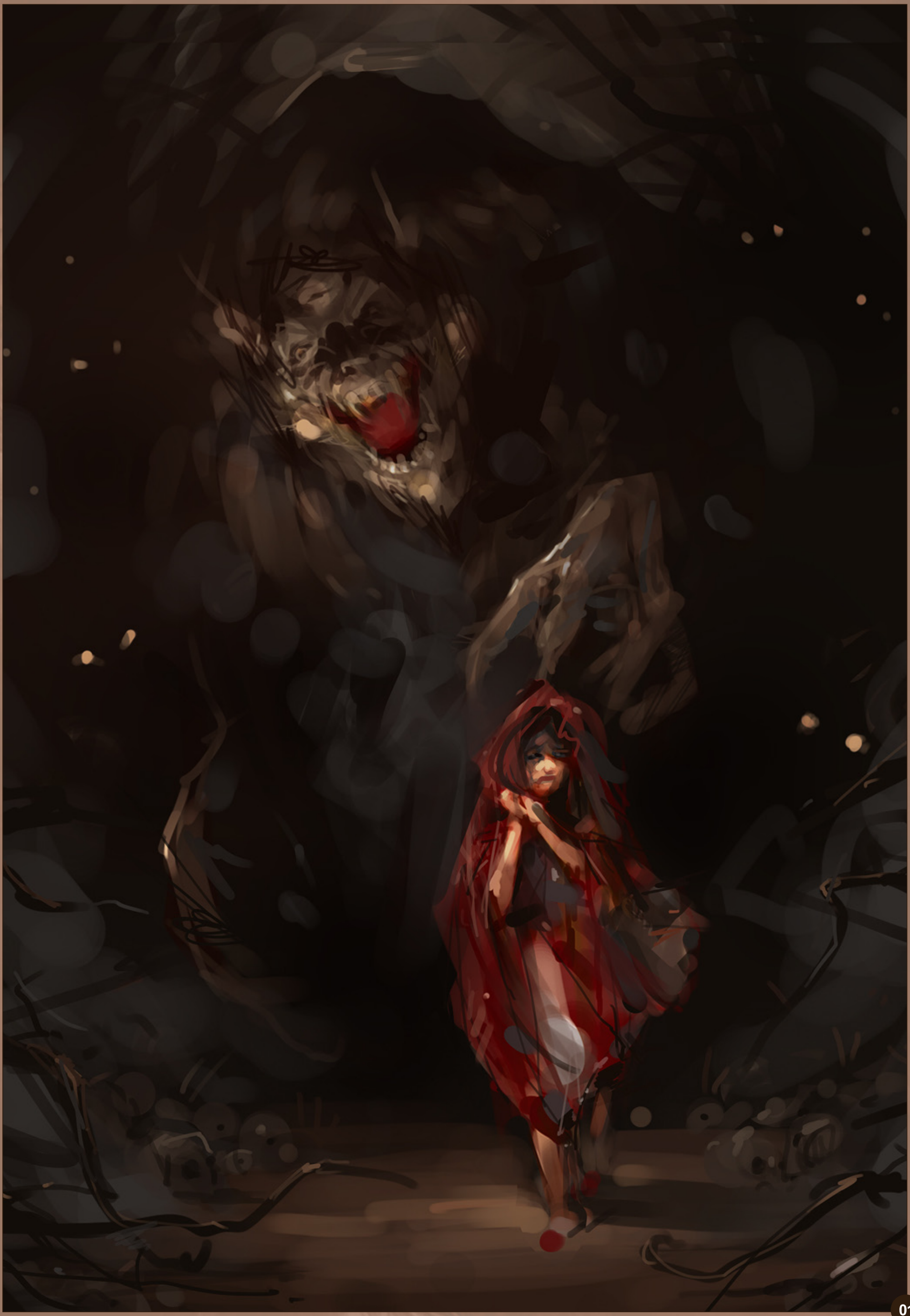
Chapter 3: Red Riding Hood

Software Used: Photoshop

First of all, I would like to say a big thank you to 3DTotal for this awesome opportunity. It is rare for an artist to be commissioned for a project that he planned to do anyway.

From my early childhood I was hooked on all kinds of stories, legends and fairy tales, and for a couple of years now I've wanted to create my own version of some of them. I realized that the original versions of most fairy tales aren't as kind and fluffy as they are portrayed these days. Instead they are rather dark, horrific tales of cruel acts where the end to the story is usually death.

To create a horror painting you need to do more than just create scary characters. The composition, use of darks and lights, and the placement of characters are more important than their look. The best horror flicks aren't necessarily those with the most blood and gore, but the ones that can establish the scariest mood. Showing less is sometimes more. Creating a claustrophobic environment and selecting the very moment just before contact can help create the scary and tense mood we are after.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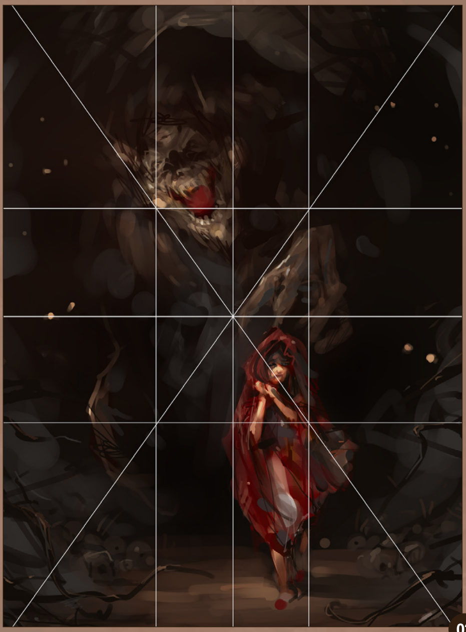
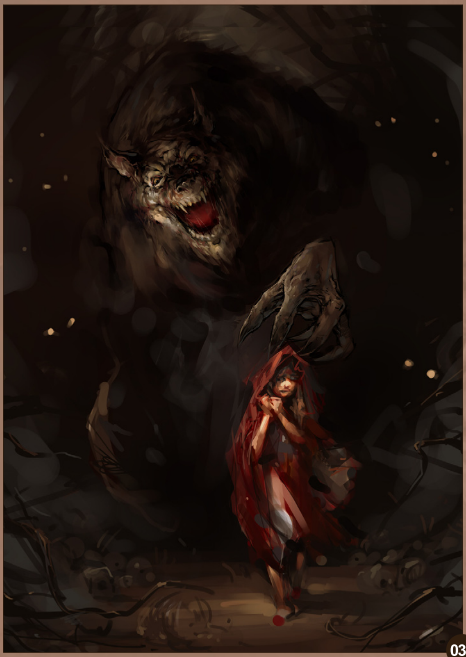

02

In my painting of Little Red Riding Hood I chose to follow these rules. I hid most of the wolf's body in the dark, put branches and fog on all sides of the image and depicted the moment where our little girl is still unaware of the danger behind her (**Fig.01**).

At this point I didn't care about details. All that mattered was the composition, main light source and tone values. To do this I used Photoshop's basic Round brush. I was careful when placing everything inside the grid I created. This helped guide the viewers' eye around the image, as well as keep everything balanced (**Fig.02**).

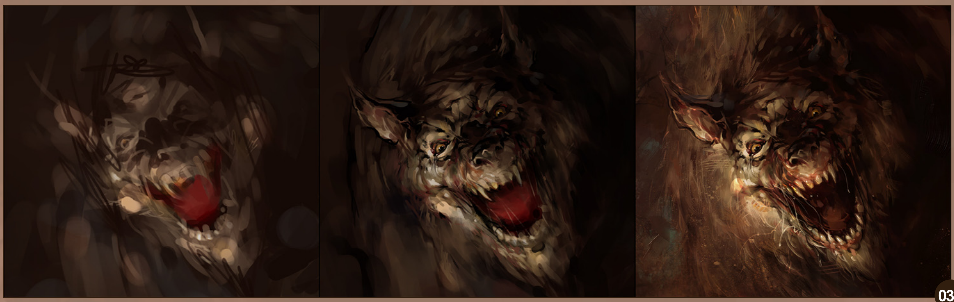
When I was happy with my sketch I started painting the main characters, beginning with the wolf. I gave him hands rather than paws and applied some human features to his face. This makes him look more like a menacing werewolf than just a wolf.

Although there is no logical explanation for the strong light source coming from the bottom left



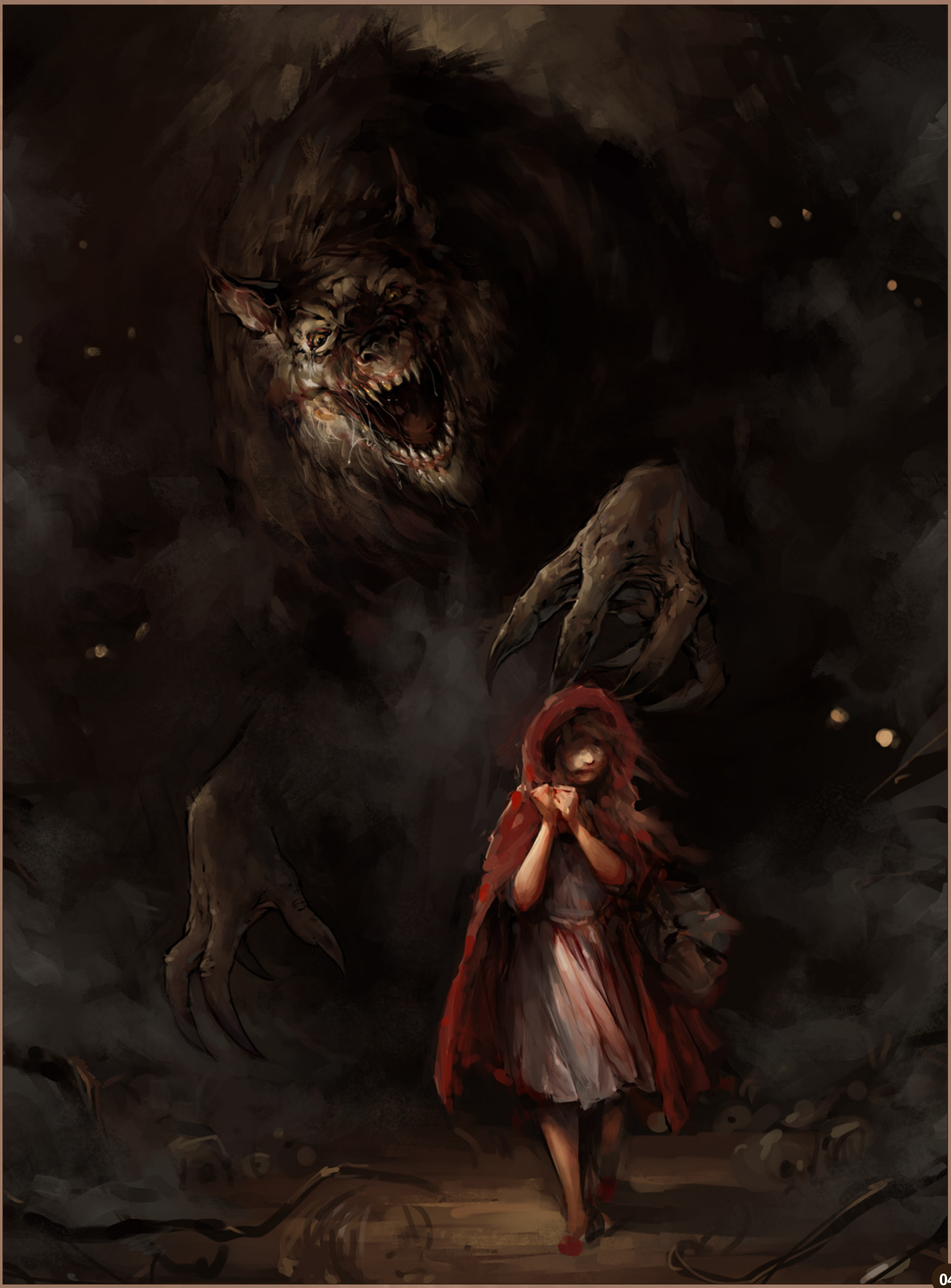
03a

part of the image, it helps creating a strong atmosphere. As long I applied this light to everything else in the image it didn't matter why it is there; I knew the viewer would take it for granted (**Fig.03a – 3b**).



03b

I redesigned some parts of the girl and her outfit. I added the wolf's other hand and worked on his silhouette, giving him bristled hair on his back. I also started defining the surroundings by smudging the fogged parts with some hard textured brushes. I love using textured brushes at an early stage of the painting as it gives a finished look to the image. This way you don't need to define everything; the textures themselves will give the hints you need (**Fig.04**).



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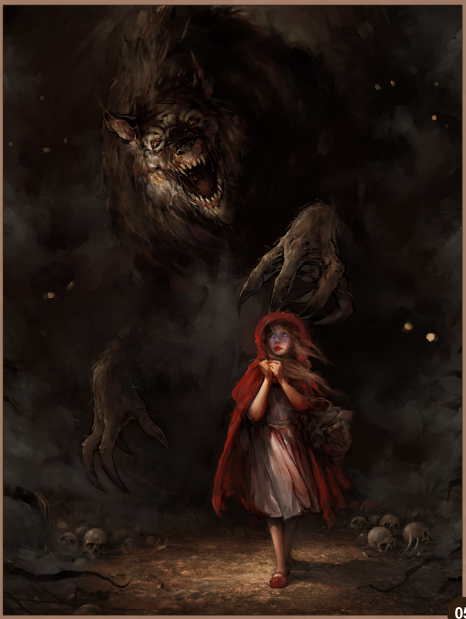


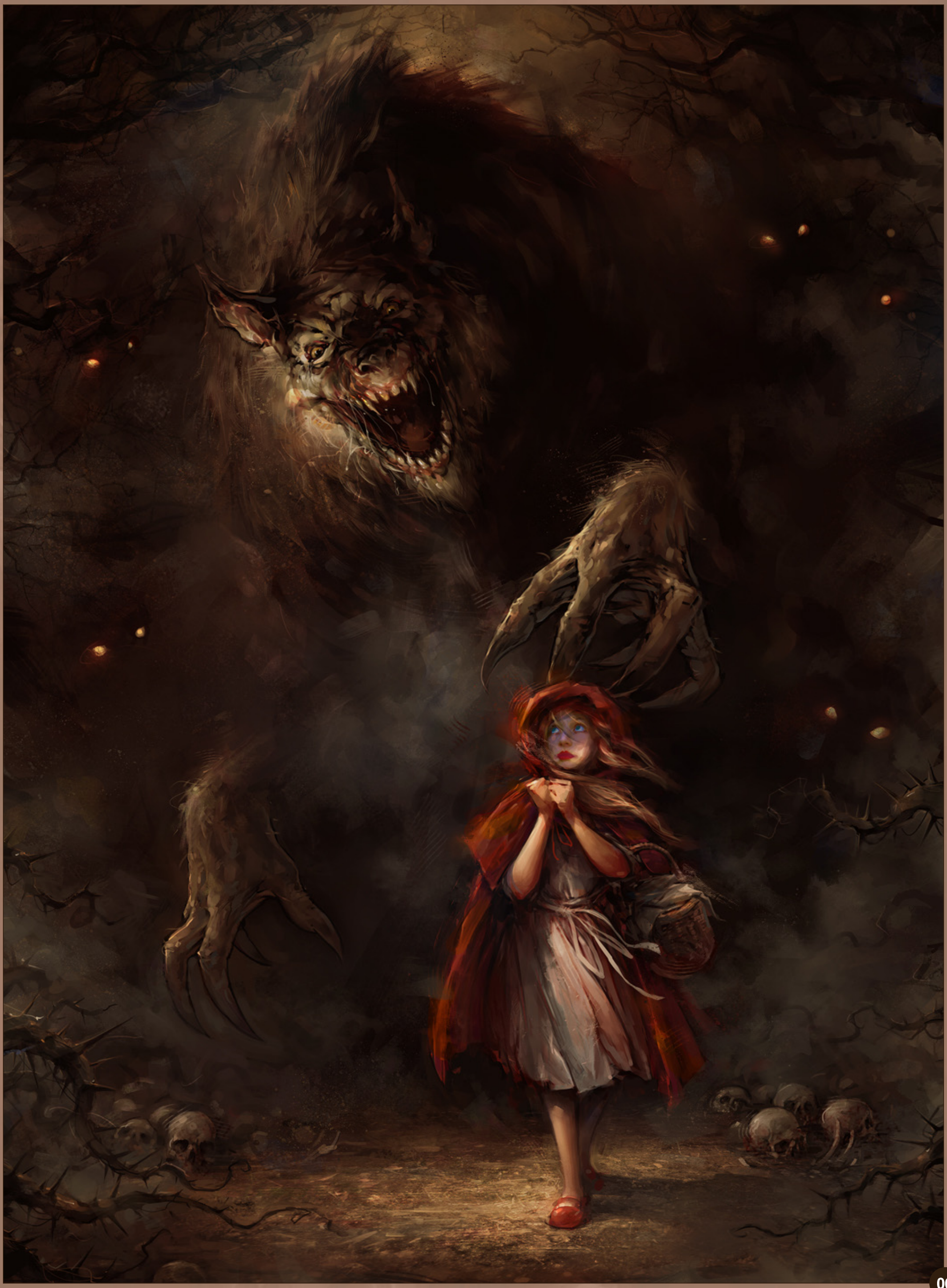
05

At this point I started working all over the place by defining the skulls and bones at the bottom, creating ground textures with scattered brushes, painting hair on wolf's back and hands and, of course, changing little girl's face. I decided to do this because I felt she already knew something bad was going to happen. I needed to catch the exact moment of her turning around. Once that was done there was much better interaction between her and the monster behind her, although she can't see it clearly yet due to the hood she's wearing (**Fig.05**).

These kinds of details always help build a stronger story in paintings. You shouldn't be afraid of making changes during your painting process as long as they help improve the final image. I rarely stay 100% true to my sketch, just because there are so many things that pop out while I am working on something. Sometimes they are lucky mistakes. Other times I see familiar shapes inside random textures that inspire me to explore new directions.

Now that I had a strong core to the image I was able to go and play some more with the environment and light effects. For branches in the upper part of the image I used some custom brushes I created with a photo references. This is a quick way to generate a believable and complex treetop base, but it will always need further work to avoid it looking like a lazy photo placed inside the painting. Using these kinds of brushes only gives you silhouettes and you will then need to add light and shadow to get the final form.

For the lower branches I went with more organic shapes, like tentacles with thorns reaching for our little girl and closing her path. I also used a lot of layers set to Overlay mode with orange hues to make the painting more vivid and full of contrast (**Fig.06**).


06

07

It was also time to use all kinds of brushes to make it look more painterly. In my personal opinion, traditional paintings evoke much more emotion than those created digitally. Their unique brush strokes and imperfections bring them to life. I strongly recommend downloading brush packs from great artists such as Goro and Barontieri (**Fig.07**).

In my last step I played with the contrast more, added the moon in the back and placed a couple of canvas textures on top of the image (**Fig.08**). Once again, be very careful how you use these textures. They are great for random details here and there, which can be hard to achieve with plain brushes. Use them carefully in chosen places. They should serve only as a cosmetic touch up and nothing more.

And this is it for this tutorial. I hope everyone found at least something useful in it. If anyone has any questions at all, don't hesitate to ask.

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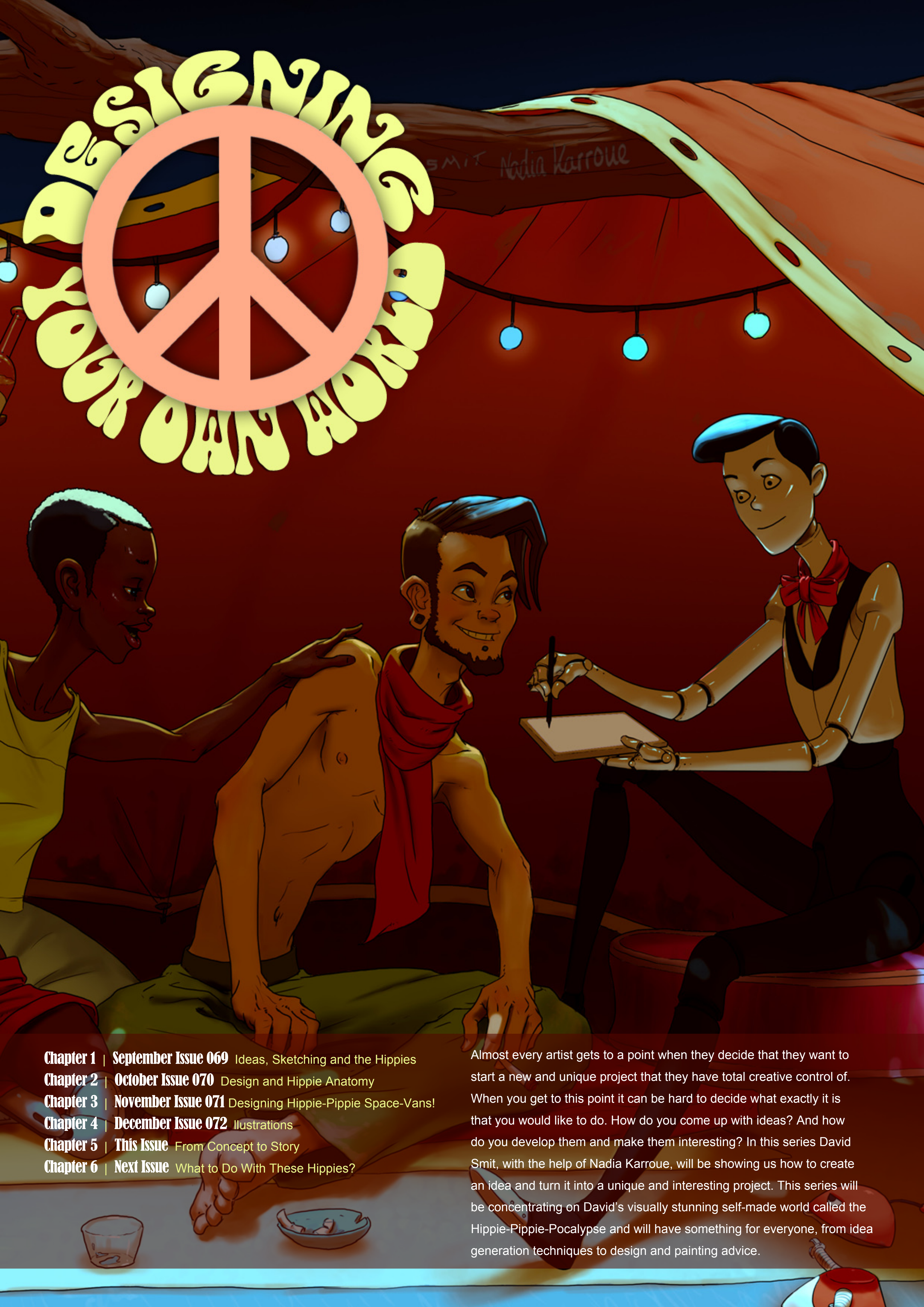


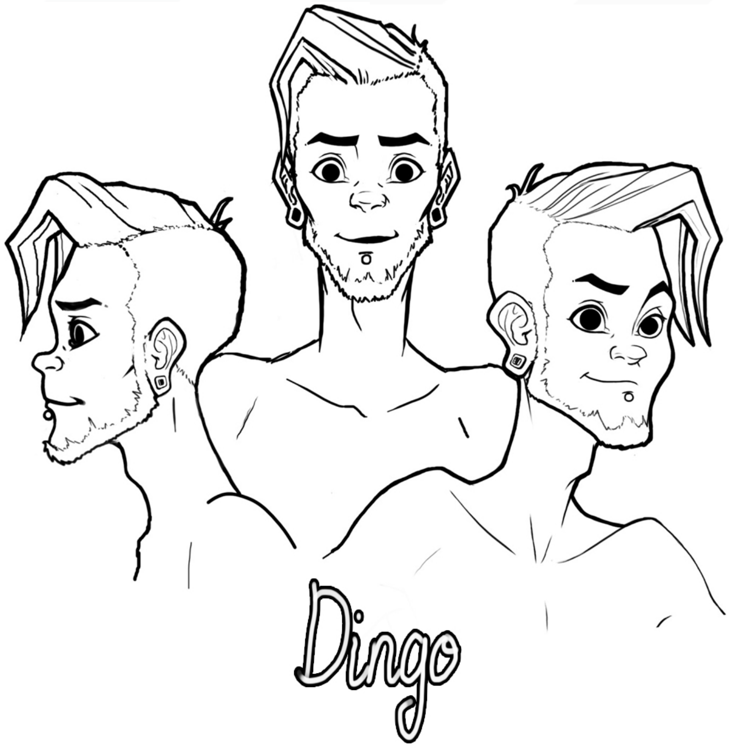
Chapter 1 | **September Issue 069** Ideas, Sketching and the Hippies
Chapter 2 | **October Issue 070** Design and Hippie Anatomy
Chapter 3 | **November Issue 071** Designing Hippie-Pippie Space-Vans!
Chapter 4 | **December Issue 072** llustrations
Chapter 5 | **This Issue** From Concept to Story
Chapter 6 | **Next Issue** What to Do With These Hippies?

Almost every artist gets to a point when they decide that they want to start a new and unique project that they have total creative control of. When you get to this point it can be hard to decide what exactly it is that you would like to do. How do you come up with ideas? And how do you develop them and make them interesting? In this series David Smit, with the help of Nadia Karroue, will be showing us how to create an idea and turn it into a unique and interesting project. This series will be concentrating on David's visually stunning self-made world called the Hippie-Pippie-Pocalypse and will have something for everyone, from idea generation techniques to design and painting advice.

Chapter 5 - From Concept to Story

Software Used: Photoshop

This month we're going to talk about how we came up with the story for the comic, which is actually pretty lame because no one has even read the story yet, since there are still no finished pages. Yes, we are writing an article about writing a story that hasn't been written yet. That's how we roll.



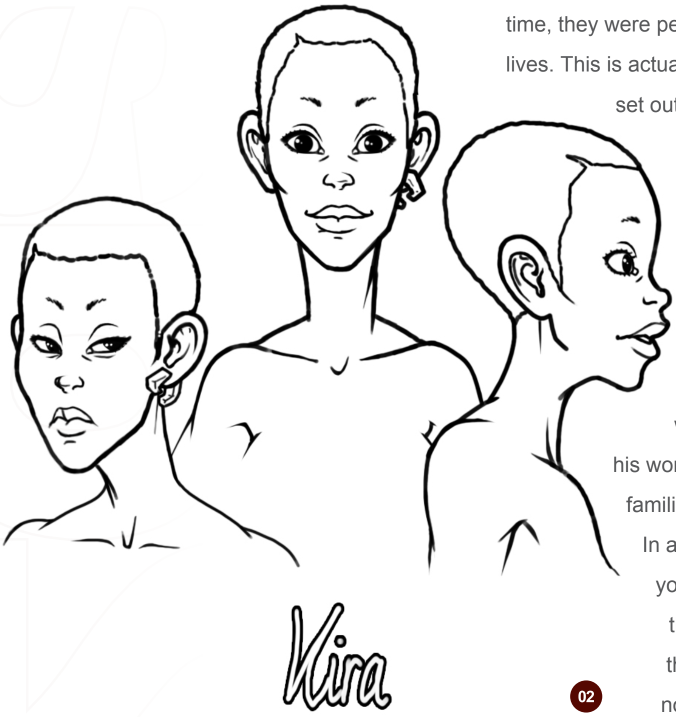
01

From Vague Ideas to Plot

So you built yourself a world and now it is time to populate it with some people who have overcome a bunch of problems. We already established in a previous article that we're not doing the epic quest to defeat evil thing. No one is taking over the world, nothing is being destroyed and there is no revenge being sought by anyone.

Instead we're doing a road trip story because it fits the world much better. Even though the setting is a place where virtually nothing is wrong at all, you still need some suspense! So the idea is that you have a couple of different characters cramped up together in a tiny spaceship flying through space in a hurry because they are trying to get to a festival planet called the HippiePippiePocalypse.

Since we kind of wrote the story to show off the world we created, we ended up with characters that were almost like allegories for different aspects of the HippieVerse. But at the same time, they were people we knew from our own lives. This is actually pretty weird, because we set out to write about a utopia, but what we ended up with hit pretty close to home.



02

The Boy Next Door

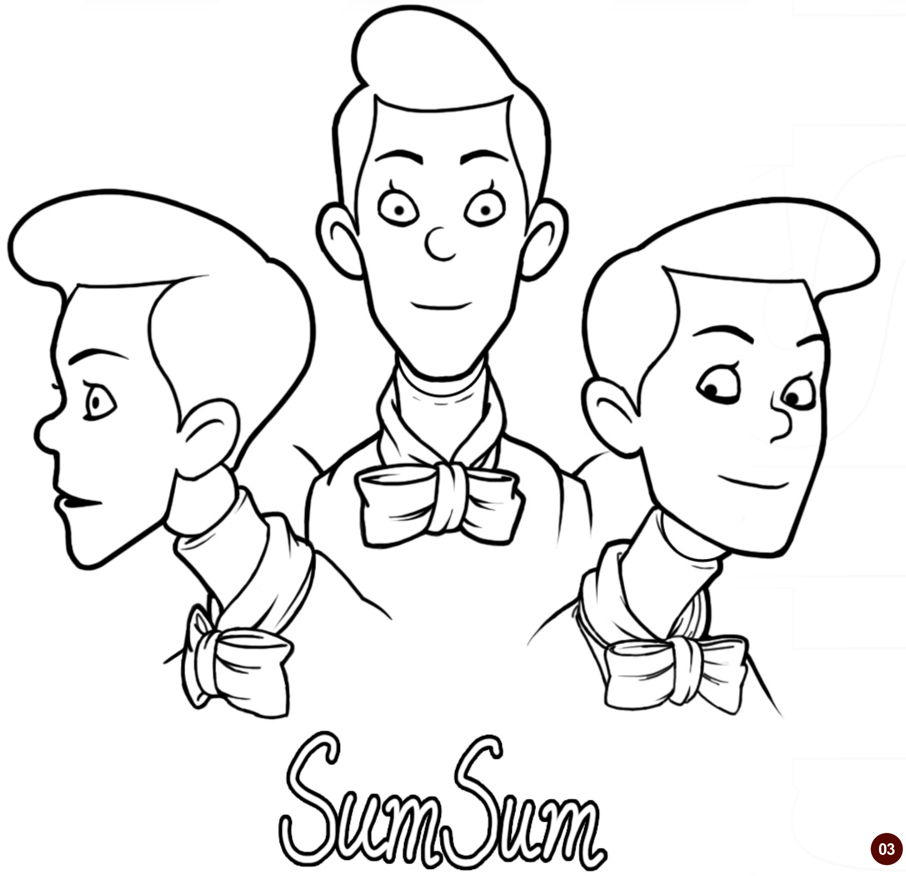
Dingo is the standard, in a way. He hasn't done much with his life. He doesn't know his worth and feels useless. Sound familiar? But there's more to him. In a way he's an ode to today's young men who are nothing like the action hero psychopaths that you see in movies. He's not a smooth flirt, has never thrown a punch, he's not stoic but is caring and he doesn't like conflict. Believe it or not, we think these are amazing qualities for a guy to have! It's pretty obvious that his quest is to like and accept his awesome self (**Fig.01**).

The Cyborg Pilot

Then there's Kira. She's hard working, organized, assertive and annoyed by how lazy and passive other people can be. Everyone always relies on her to do and think of everything, and because she really isn't a slacker, she ends up with all the work. But that doesn't mean she actually wants to be that person. Just like Dingo is an ode to sensitive boys, Kira is an ode to girls who carry the weight of the world on their shoulders. They'd love to give away some of their burdens, but they don't trust other people to carry those burdens correctly. Not even for the most mundane tasks! Can you guess what her quest is going to be? She's going to learn to let go a little (**Fig.02**).

The Awkward Robot

SumSum is a retired robot. SumSum was one of a series of experimental actor bots that were made a long time ago. It was made to learn how to be and what to do. Send an actor bot to a nursery school, and it'll become the best nanny it can be. Let it hang out with engineers and that's what it'll become. Even its gender identity depends entirely on its surroundings. Because of this, actor bots that change their surroundings regularly can come across confused. They never fully become something (or themselves, whatever that may mean) and are always awkwardly trying to adapt to their surroundings. SumSum's role in the story is to be an awkward and funny mirror to the other characters. Maybe it'll have a quest of its own at some point; we don't know that yet (**Fig.03**).



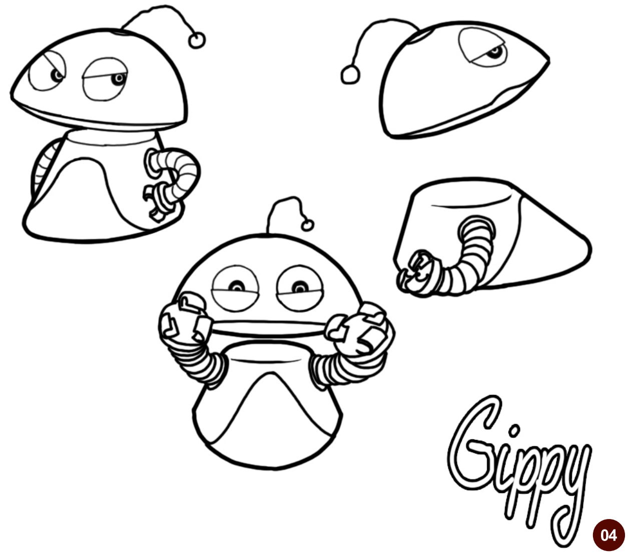
03

The Robot that Wants to Rule the World

Gippy is a tiny navigation bot with illusions of grandeur. He thinks he's the master of all humans because he's super-important. But everyone just treats him like he's not even there! The irony is that he is actually really important. Navigating through the cosmos without him would be impossible for the crew. But they continue to treat him as a silly toy, that is, if they notice his tiny dictator voice at all. I guess he's comic relief and social glue (**Fig.04**).

The Mad Scientist

DeeDee is a perfect example of what can happen if you fully make use of the HippieVerse. She has always studied the things she was interested in, instead of what she thought she was supposed to study. She travels the cosmos, looking for plants and fungi with interesting chemical effects on the human mind and body. This lifestyle has had an interesting effect on her personality. Because of her lack of experience with fellow humans, and maybe an excessive amount of experience with psycho-actives, people often perceive her as weird and asocial. They completely change their minds about her, however, when they find out that she's a scientist. You see, in the HippieVerse scientists are what rock stars and celebrities are for us today (**Fig.05**).



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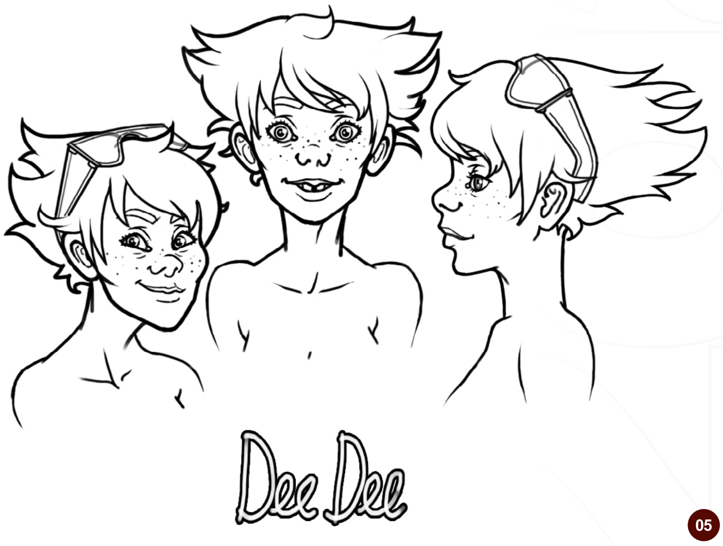

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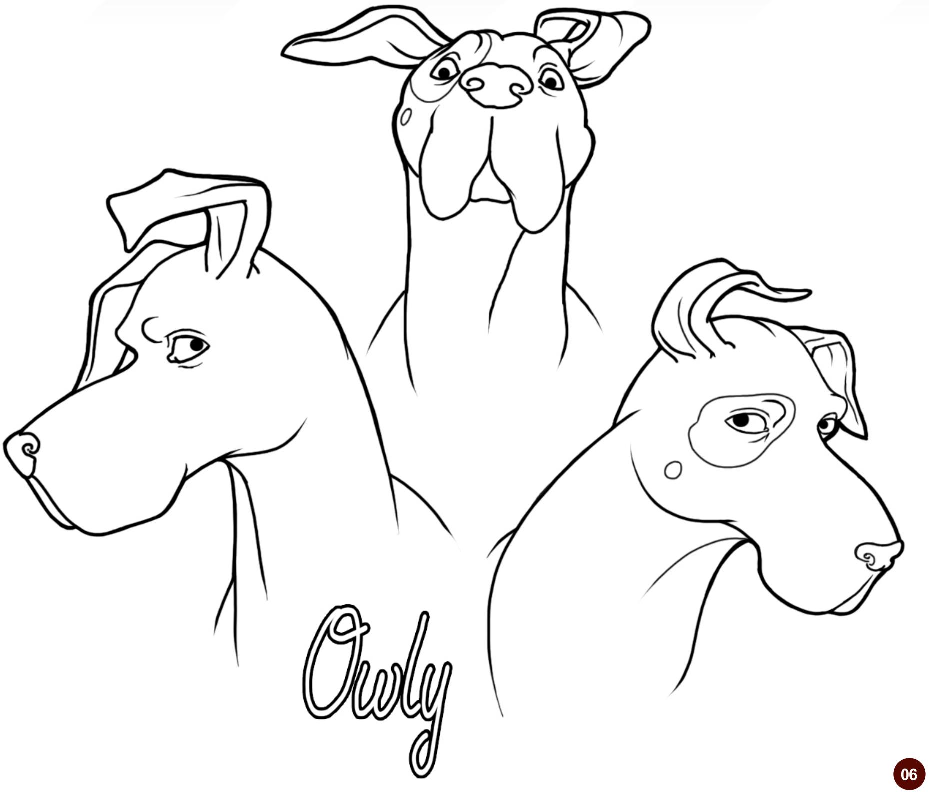
The Comfort Blanket

Owly is DeeDee's best friend. There really isn't much about him except enthusiasm, love and, of course, the cuddly cute factor. But even so we found out that Owly is absolutely necessary in the story. For some reason, DeeDee without Owly is a tragic character. Everything about her just seems so painfully lonely when Owly isn't there. I guess you could compare it to Finn and Jake from *Adventure Time*. Imagine *Adventure Time* without Jake the Dog, but only Finn the Human. How sad is that? Just a little kid alone in a world of monsters. It's super sad! (**Fig.06 – 07**).

The Lesson of Today

Tiny ship plus crazy people equals fun. Who knows, maybe next month we can finally show you guys some pages! See you next month! (**Fig.08**).



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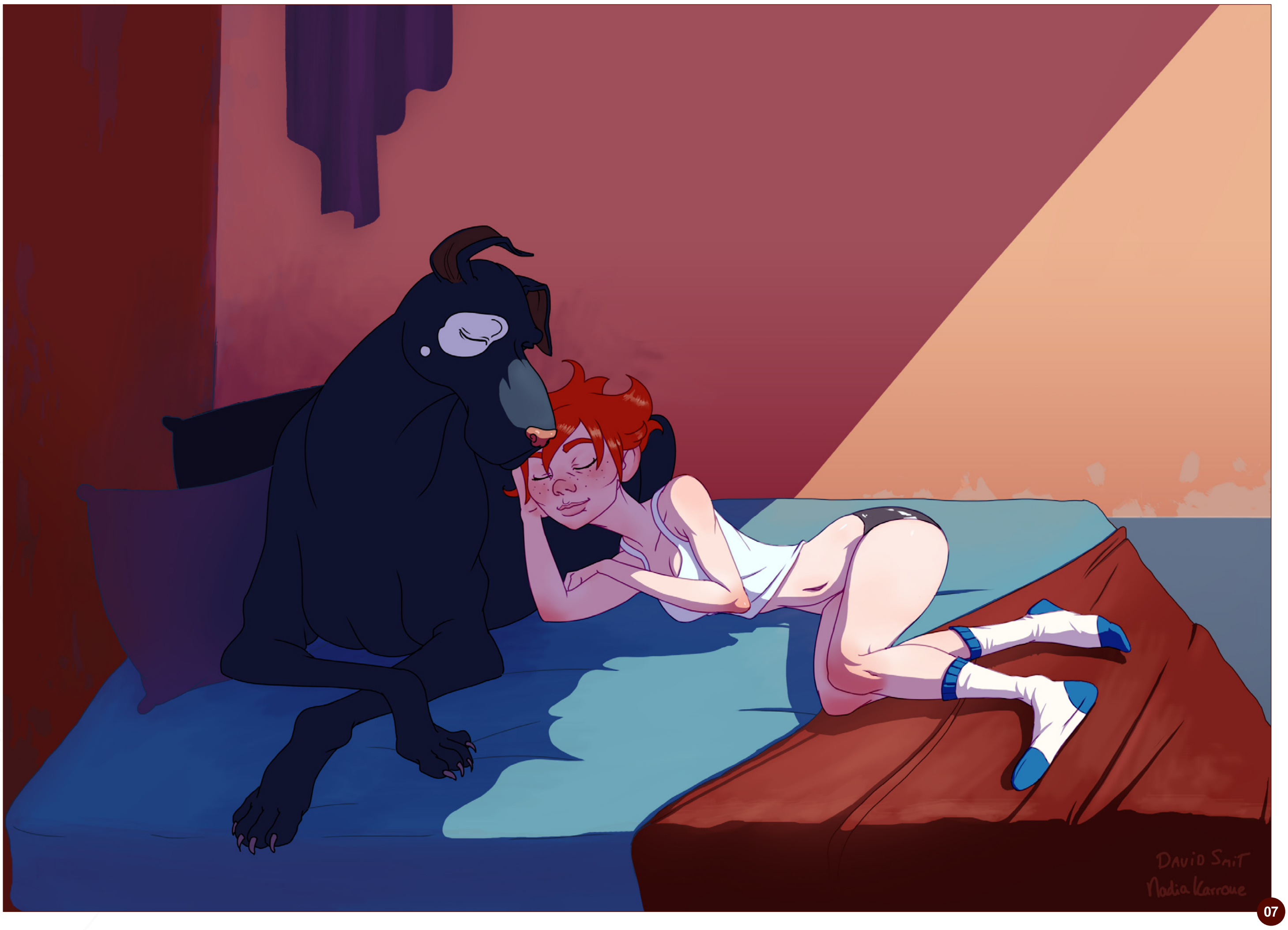

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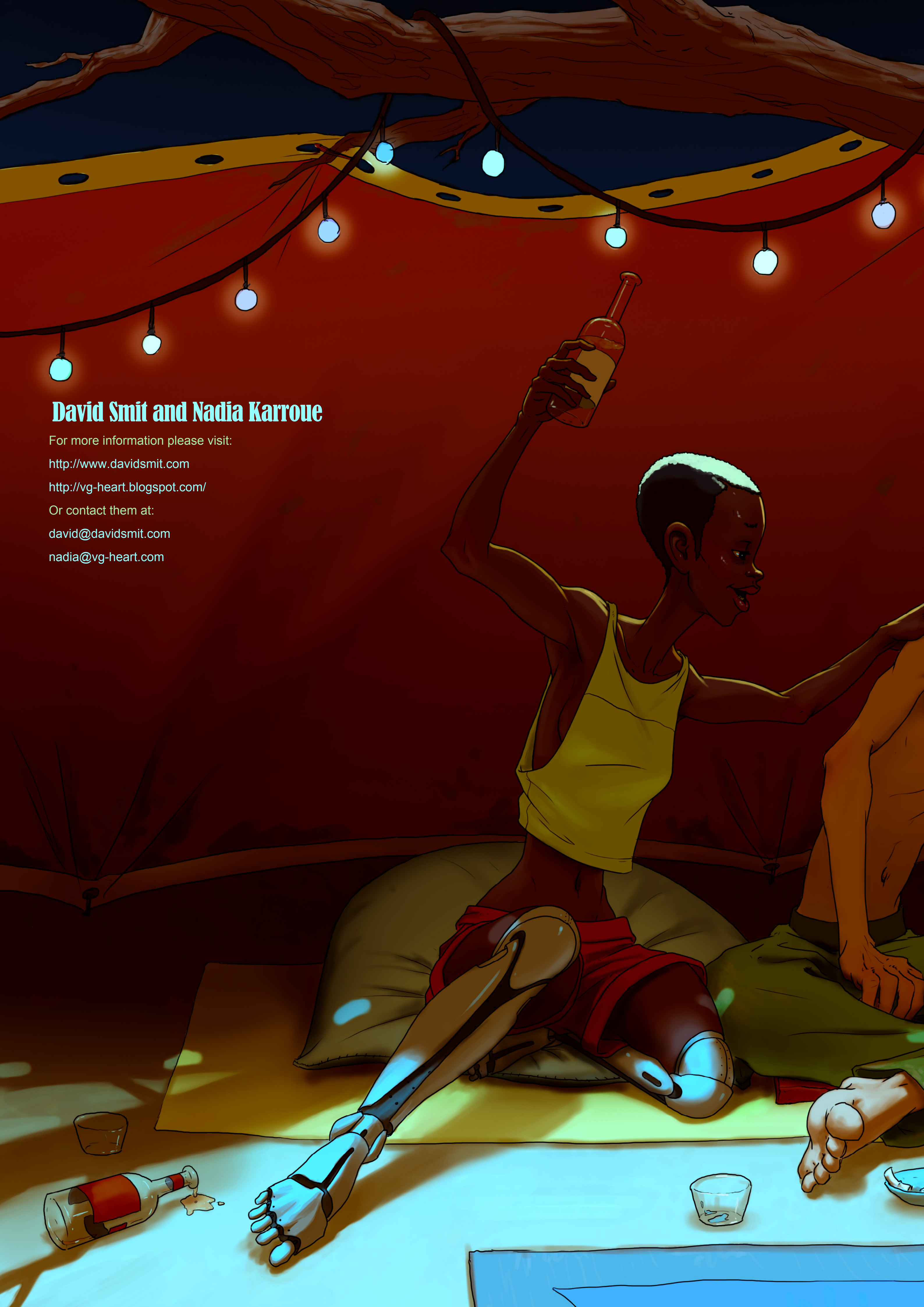

David Smit and Nadia Karroue

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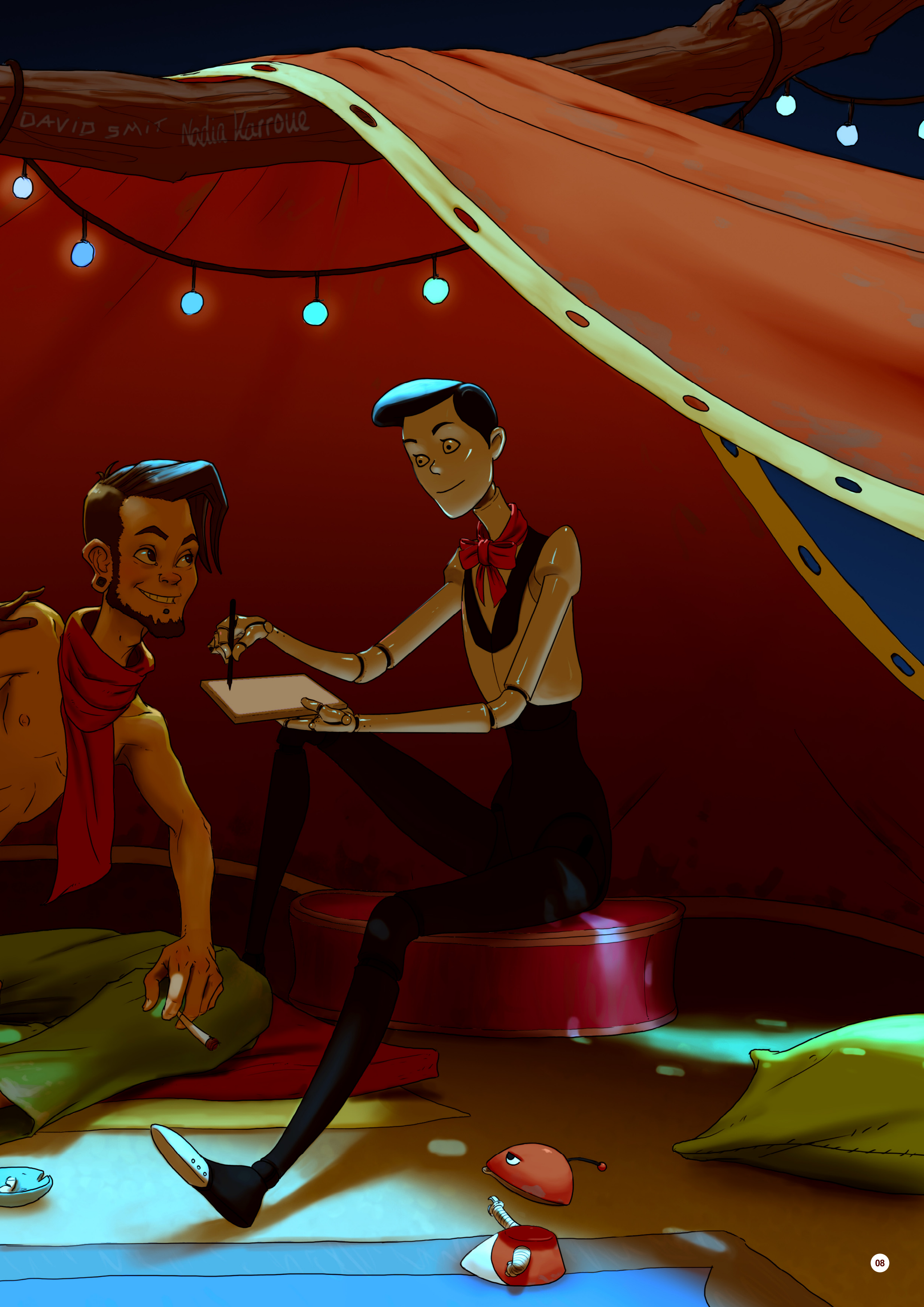
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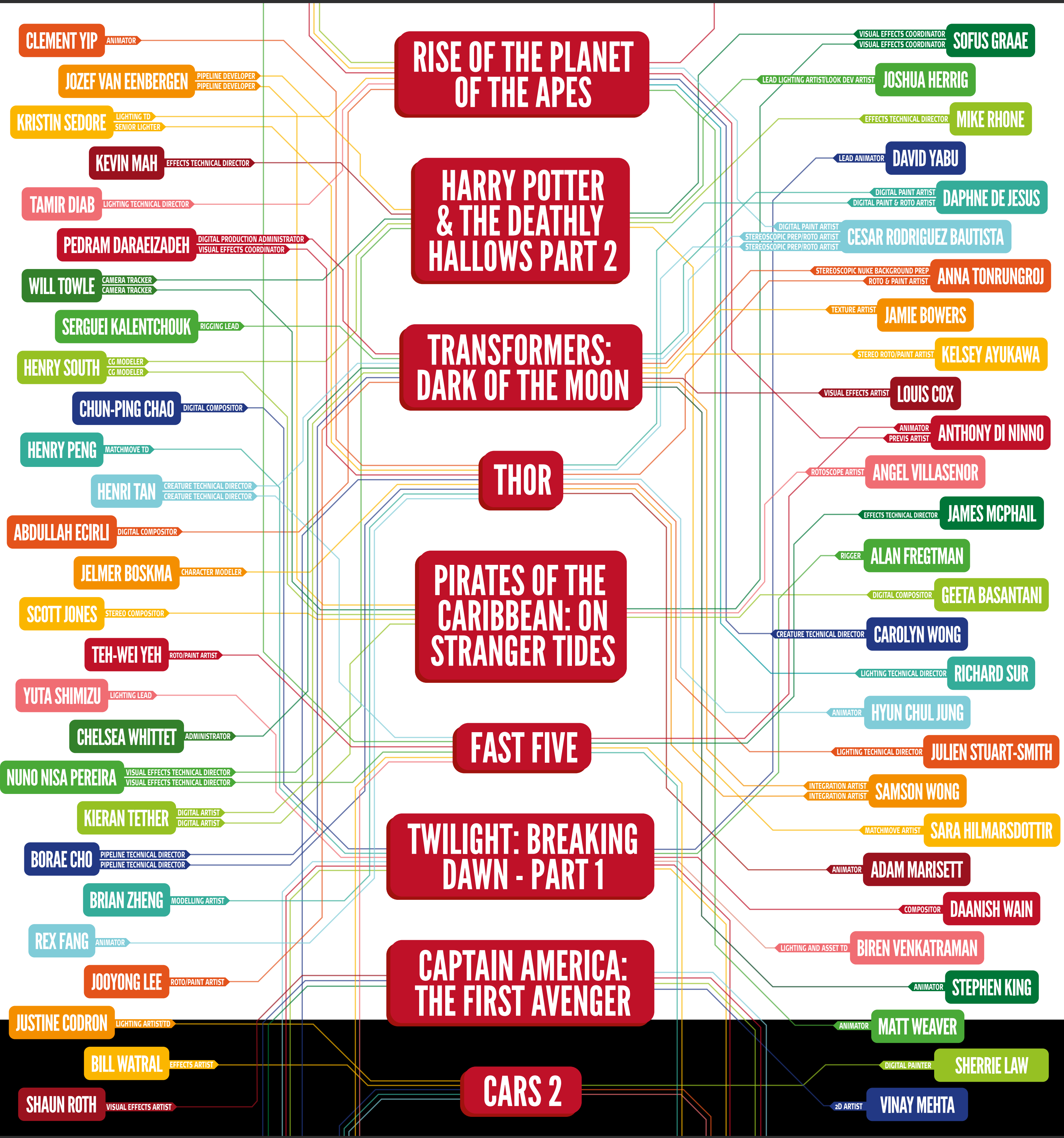

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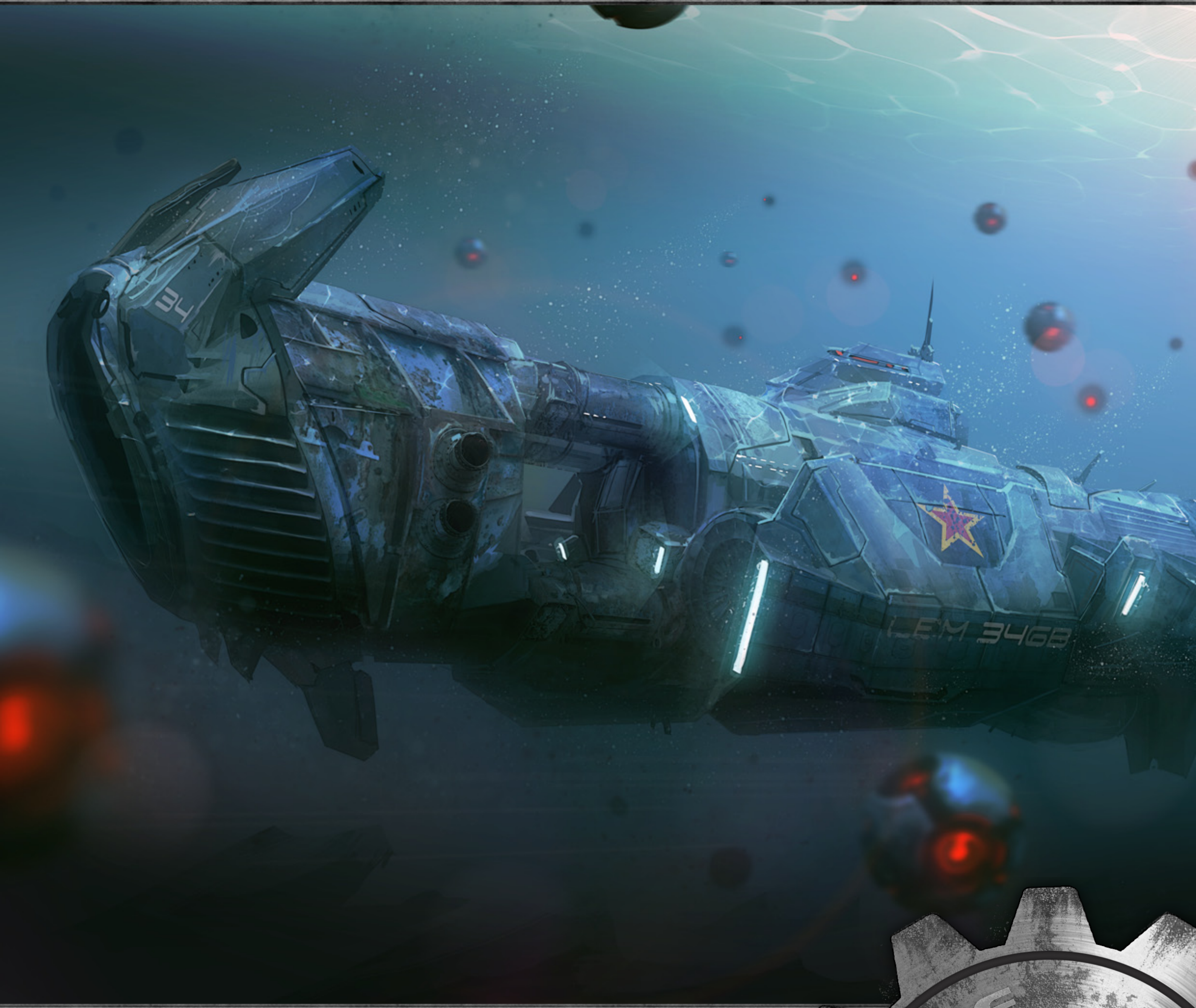
SCI-FI VEHICLES

CREATIVE CONCEPTS USING GOOGLE SKETCHUP



SUBMARINE

Download Introduction to Google SketchUp

Too many 2D artists using 3D in your pipeline will seem very alien. However in certain situations it can provide you with the help you need to create quick and accurate concepts. 3D can be used as a base in many forms of 2D art, but it is never more useful than when creating illustrations of non-organic structures and vehicles. In this series our artists will be showing us how to use Google's free modeling software SketchUp to create a base for our Digital Paintings of a Vehicle. If this is something you have never tried before it could open your eyes to new and exciting possibilities.

November Issue 071 Chapter 01 | All-Terrain Vehicle
December Issue 072 Chapter 02 | Drop Ship
This Issue **Chapter 03 | Submarine**

Chapter 03: Submarine

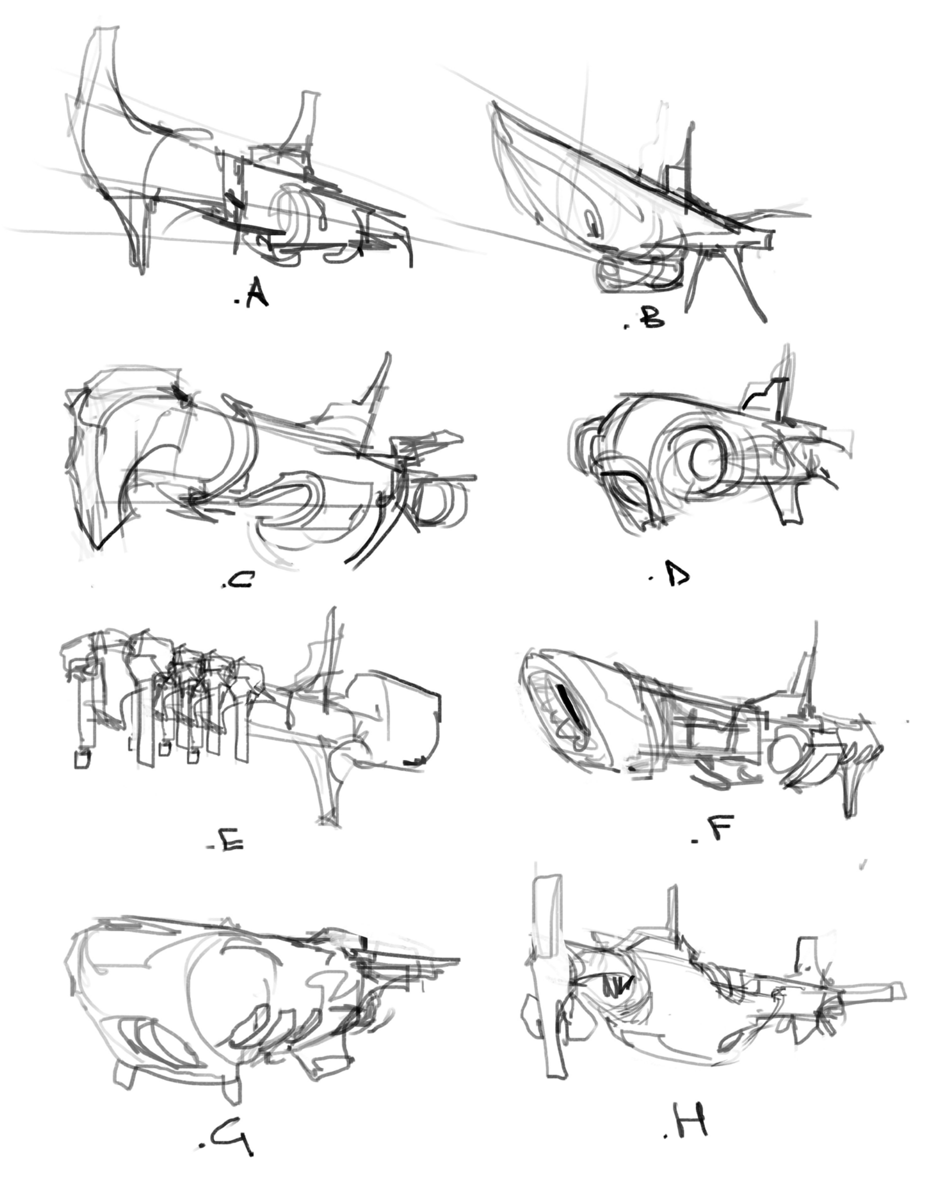
Software Used: Google SketchUp and Photoshop

Introduction

In this tutorial you will learn how to create a futuristic submarine from scratch. We will begin with a 3D base made in Google SketchUp and then add textures and tweak it in Adobe Photoshop to create an illustration. I use 100% of these techniques on a daily basis, whether it is for an illustration or for games companies. Google SketchUp is a neat tool that can really speed up your workflow.

Before we start doing anything we need to find some references of what is that we want to paint. This is a very important and crucial process for any illustration, since we don't want to lose the focus of our main subject once the creative process begins. In this case we need to search for submarine pictures, particularly ones with blue tones on them like you would see in movies or military archives.

Once we have enough references it is time to draw some small thumbnails. What we are looking for here is a futuristic design for our submarine. In **Fig.01** you can see what I came up with.



01

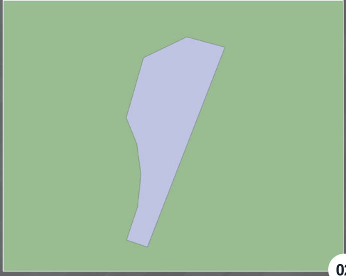
SketchUp 3D Base

I decided that F is the design that comes closest to the futuristic look we're trying to produce. The next step is to open Google SketchUp, select the Line tool from the toolbar and draw a shape similar to the one in **Fig.02**. This will become the tail for our submarine later. Start modeling the submarine sections. At this point the order you create parts in is not crucial as when you are done you can easily group everything together.

What we are doing at this point is basically drawing the submarine from a top perspective in SketchUp. Modeling both sides is not needed, since when you have half of the object you can flip it to save time and guarantee that it is perfectly symmetrical.

Now we can use the Push/Pull tool to extrude the object, as you can see in **Fig.03**. Select the face on the end and use the Scale tool to shrink it, which will create a sort of Bevel effect.

Once we have this shape, repeat the previous step several times until you create a curve like the one in **Fig.04**. You can then finish this section by continuing to add parts to it (**Fig.05**).



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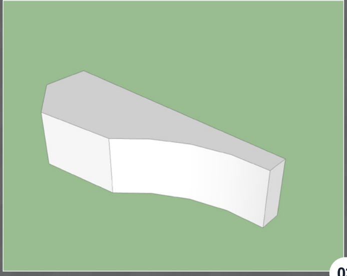

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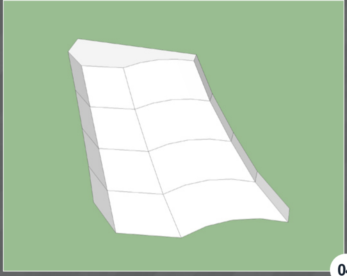

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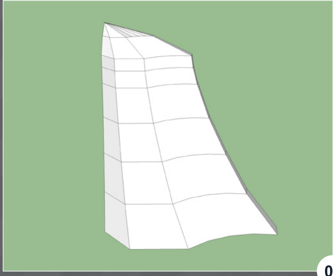

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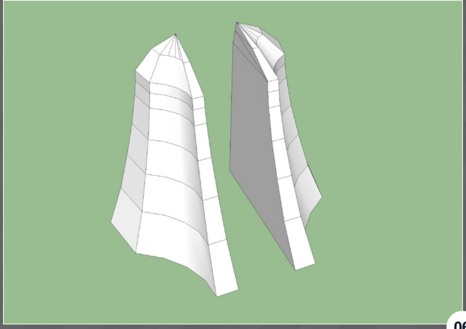

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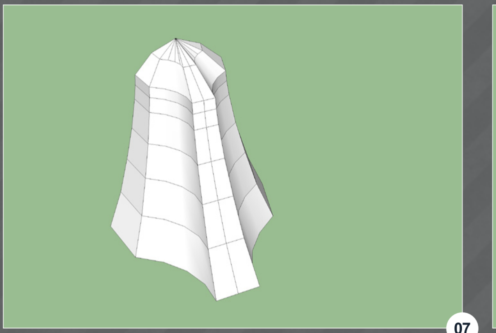

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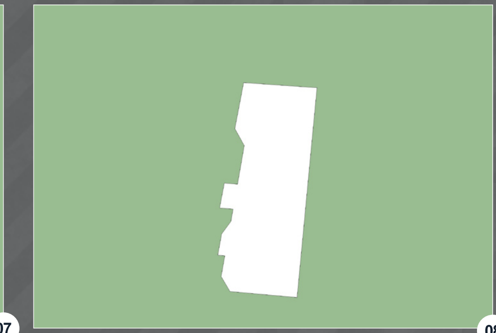

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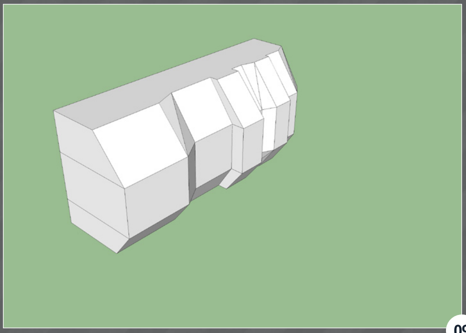

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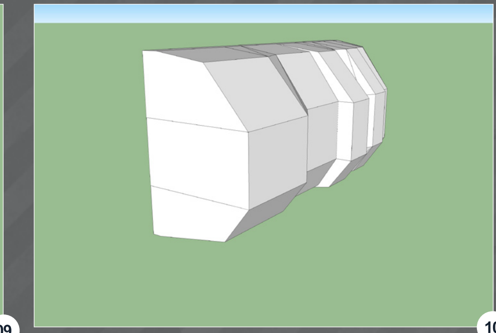

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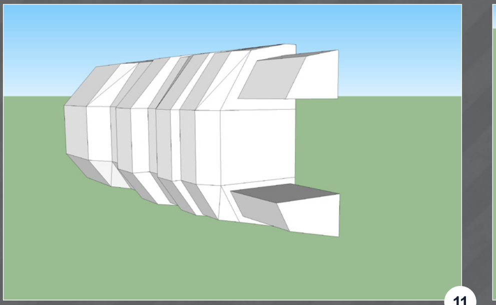

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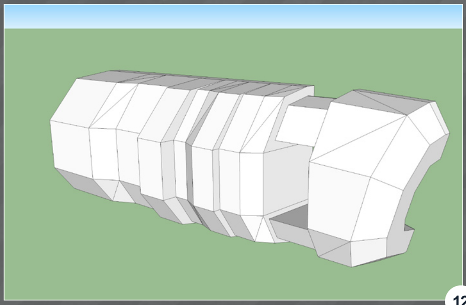


12

Now that we have half an object finished we need to select all the objects on the screen and group them (right click > Group). Once this is done you can just copy the grouped object and paste it anywhere else on the canvas (make sure it's not on top of your object) and make a mirror to obtain the second half of the submarine's tail. The process is easy enough.

Right click over the object and select the Flip Along option. Select the axis you want to flip; in my case it was the red axis. Now you should have both objects aligned next to each other, as you can see in **Fig.06**. Select the Move tool from your main toolbar and select any corner of the cloned object. Once you have one picked slowly drag your mouse to snap that corner to the original, as you can see in **Fig.07**.

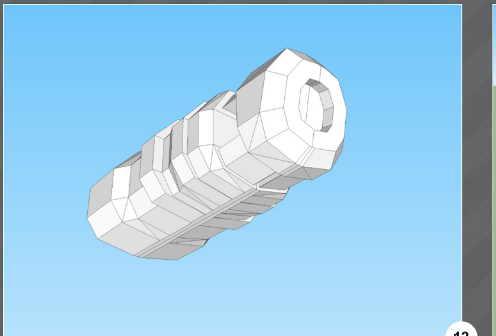
And that is it for the tail. All you need to do now is repeat the process for the hull. Do the same as before and draw the top view of the hull. Remember we are only drawing half of the object as we will clone the other half later.

Once you are happy with the shape (**Fig.08**) use the Push/Pull and Scale tools again. This time, shrink the top face of the object. The main difference with this part is that we are going to use Scale on both faces. Use this on both the top and the bottom faces to achieve a cylindrical shape, as you can see in **Fig.09 – 10**.

Select both of the front faces of the tube and extrude again to create the two bridges that connect the hull with the submarine front (**Fig.11**). Now we just have to model the front using the reference thumbnail we drew (**Fig.12**).

Group, duplicate and join everything the same way as you did with the tail (**Fig.13**). With a simple cylinder and the bevel technique we can now create propellers and position them on both sides of the submarine (**Fig.14**). Now we only have to model the bridge following the same steps as we used to model our tail and propellers. Shape, push, scale, group and clone – easy as pie (**Fig.15**).

We have now finished modeling all the important parts of the submarine. Now all we need to do is combine each object, make it a group and deform it with the Scale tool if the final shape



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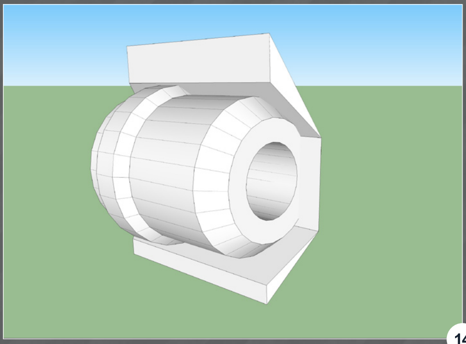

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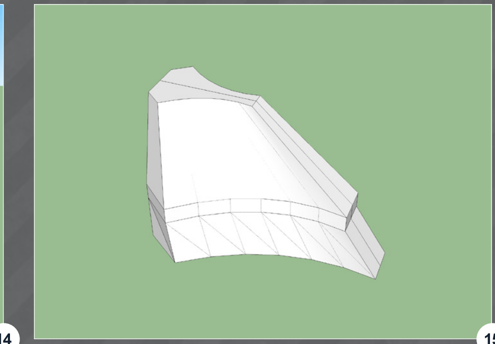

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doesn't seem quite right. In my case I had to stretch it a little so it had the same length as the thumbnail (**Fig.16 – 17**).

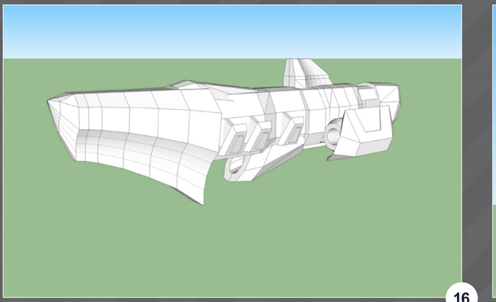
Now that we have finished the modeling stage we need to go to File > Export > 2D Graphic and export the image to Adobe Photoshop. If you like you can use a rendering plugin like Podium or V-Ray to create a more realistic image.

Photoshop Textures

For this stage we can use some textures. I found my textures at CGTextures.com. We use these to add more detail to our futuristic submarine with a couple of simple techniques that anyone can learn in a few minutes.

Firstly we need to paint over all the visible faces of our submarine and leave it clean (**Fig.18**). We also need to create a mask of the entire submarine to help us later when we need to paint the background. Having all these elements ready means we can start using the color and atmosphere references we gathered at the beginning. The first step will be to paint a dark blue gradient (almost black) to light blue over our background (**Fig.19**).

To texture the submarine's hull I chose an interesting texture that belonged to an old plane turbine. Cut out the shape you want and get rid of the part you don't need. Don't worry too much about it being perfect at this stage (**Fig.20**).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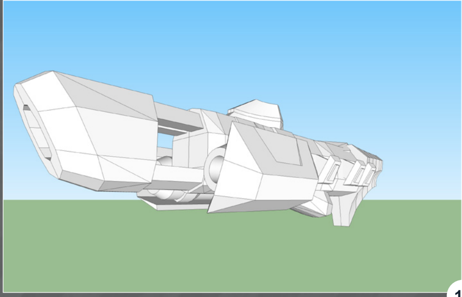
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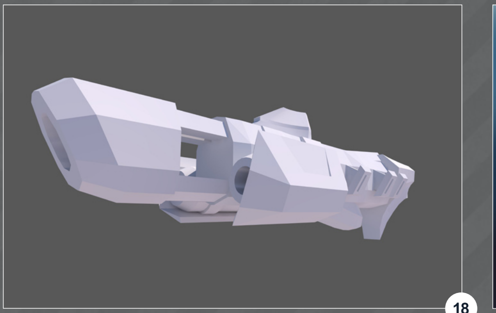
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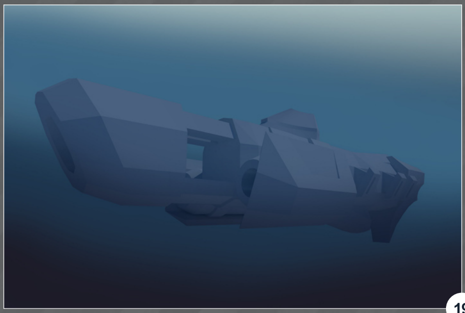
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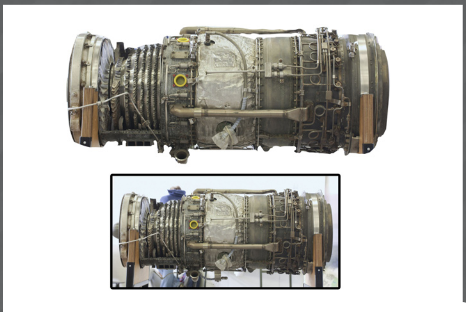
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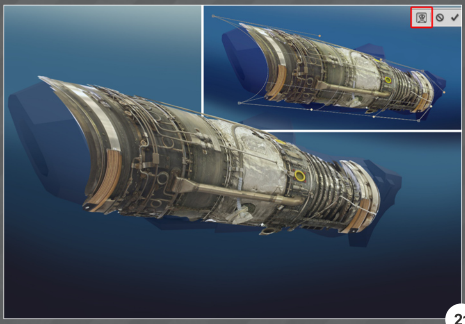
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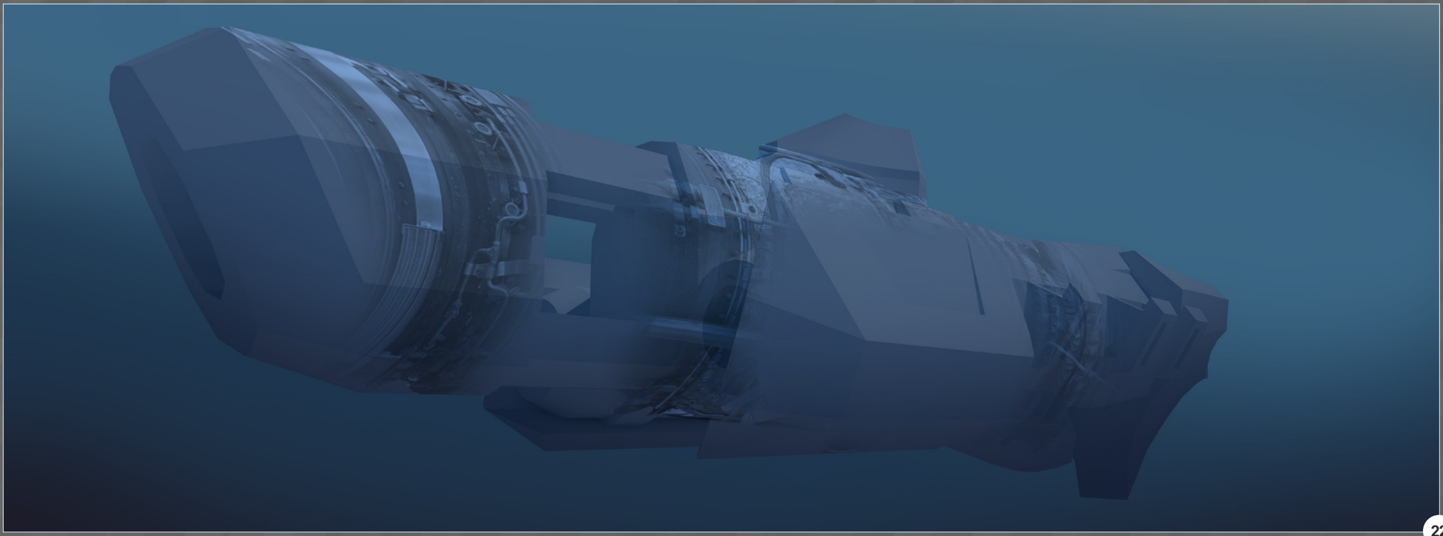
It will probably be the case that the turbine texture is not in the same perspective as the submarine. To fix this we need to use the Transform tool (Ctrl + T) along with the Wrap function. Deform the texture to come up with a cylindrical shape, as you can see in **Fig.21**.This is a technique I use a lot to avoid having to look for a picture with perfect perspective.

Now that we have our texture in the right perspective, change the blending mode to Overlay so that it blends with our submarine. If part of your texture ends up covering the background use the previously created mask to erase it and avoid fighting with the Photoshop Lasso tool. You results will vary, but it should end up looking something like **Fig.22**.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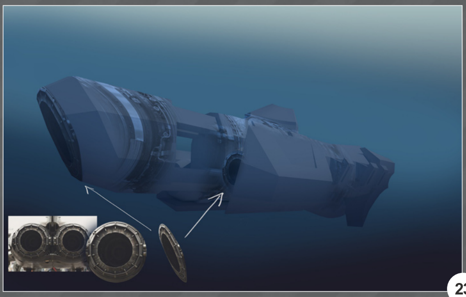

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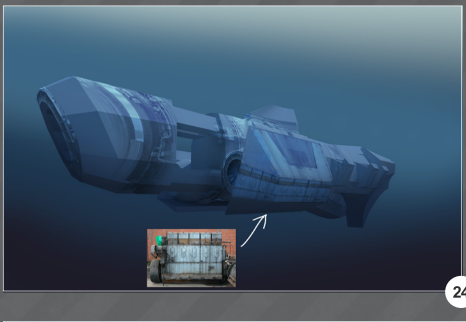

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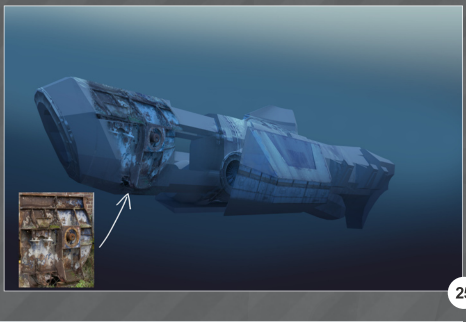

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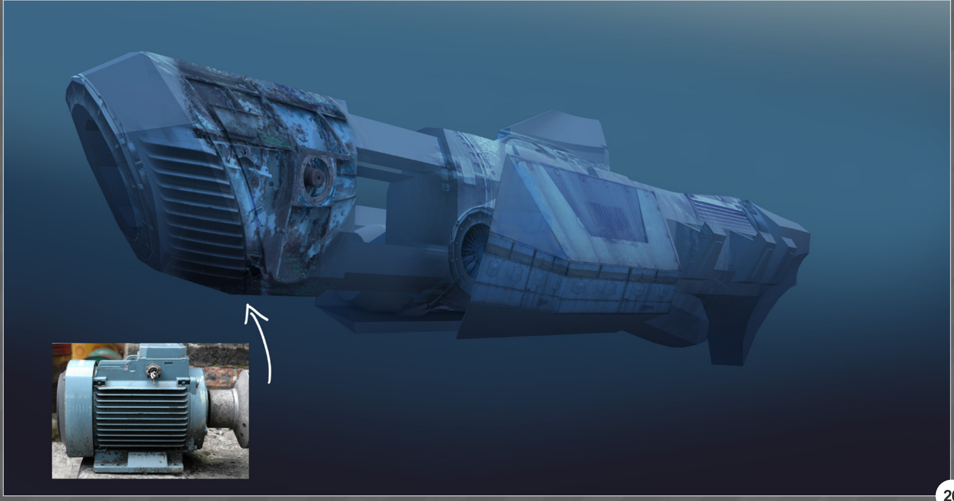
With the same technique add detail to the submarine propellers and to the front of the ship. You can see my progress in **Fig.23 – 27**.

If any of the textures don't look nice set to Overlay try other blending options or even adjust the colors to match the image. Anything goes! In **Fig.28** you can see how the image looks now with the newly applied textures.

New Shapes and Final Details

With your favorite brush add detail to the shape of you futuristic submarine. Keep in mind where



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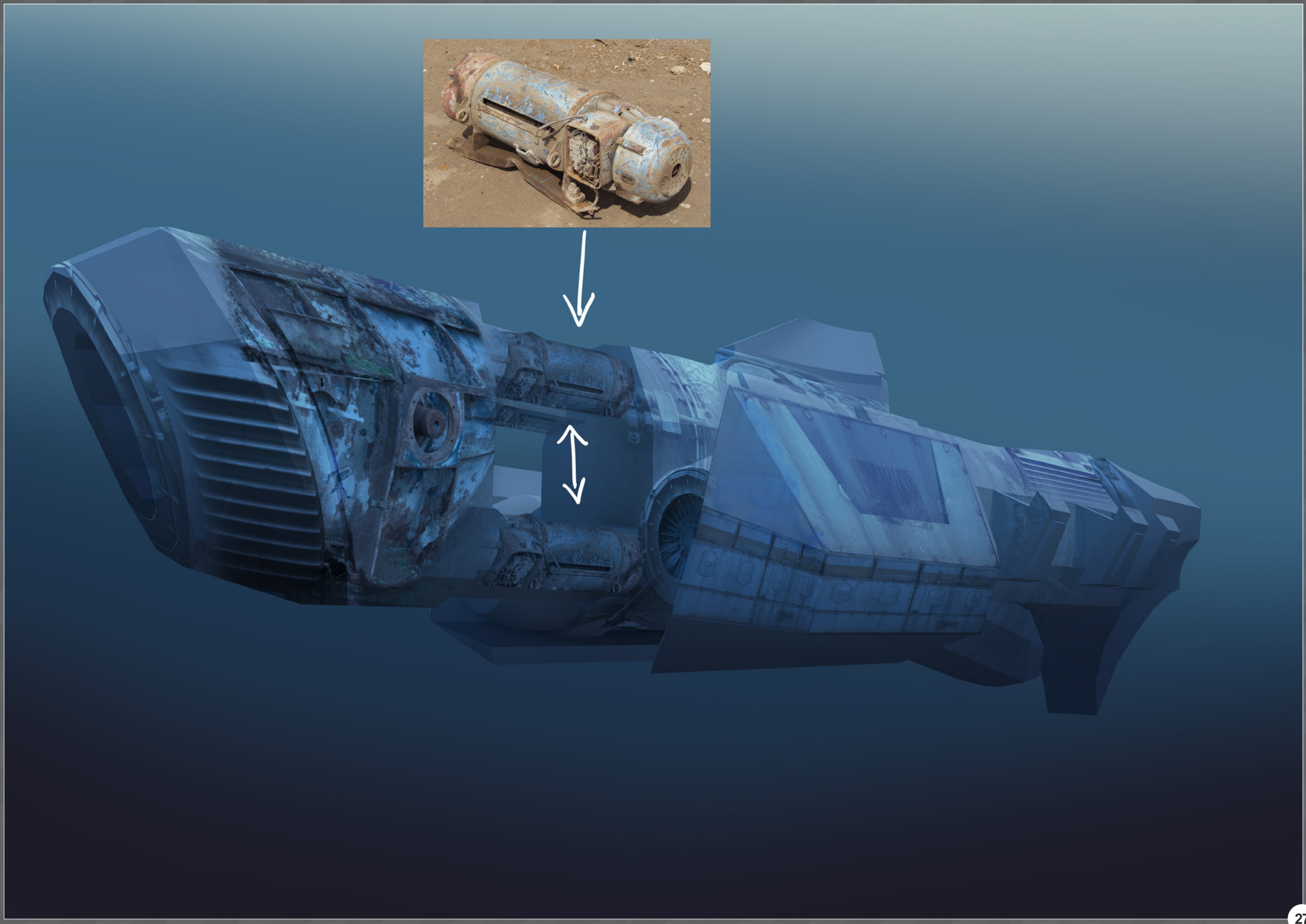

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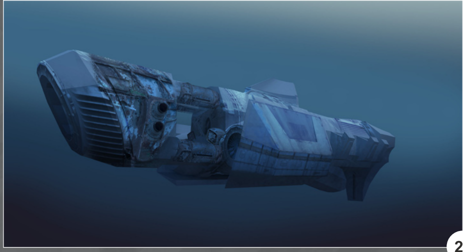

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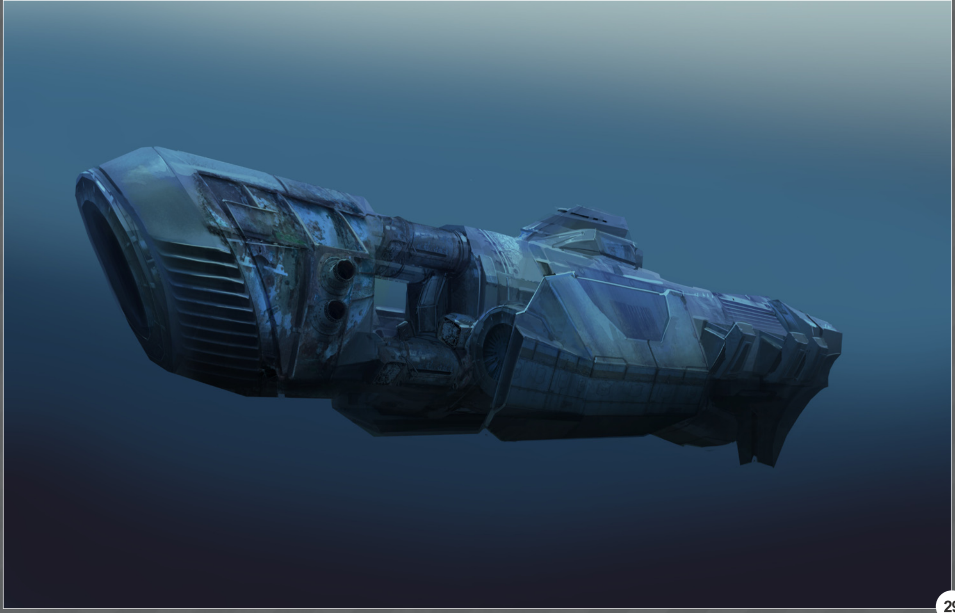
the light comes from. In this case it comes from above and is a light blue color. Start adding details by adding small strokes, as you can see in **Fig.29**. Add an army-green gradient from top to bottom. This will make the submarine shape pop from the background.

The next step is to create the lights with some simple white lines. Once you have done this, apply a light blue outer glow to them to create the volumetric effect that people love so much. Search the internet for a caustic texture to apply to the whole submarine using the same Transform/Wrap technique we used earlier (**Fig.30**). The caustic texture will need to be set to Color Dodge blending mode, which gives the illusion of having the water reflected over the submarine.

At this point we are almost there. We just have to do some minor tweaks here and there. The submarine shape was right, but I thought of another way to give it a futuristic appearance. This is the fun part of the whole process, because this is when we add small details to really sell the image (**Fig.31**). A communist star was perfect to give my submarine history. I also added other small details like the bubbles on the propellers and the text on the side.

The background looked a tad dull so I decided to add a mine or two to enrich the illustration and make it more fun and interesting to the viewer. To do this I selected part of the background and quickly added detail. I did this on a different layer to be able to clone it later and create a minefield.

Once you have your ocean full of dangerous mines, select the mines closer to the camera



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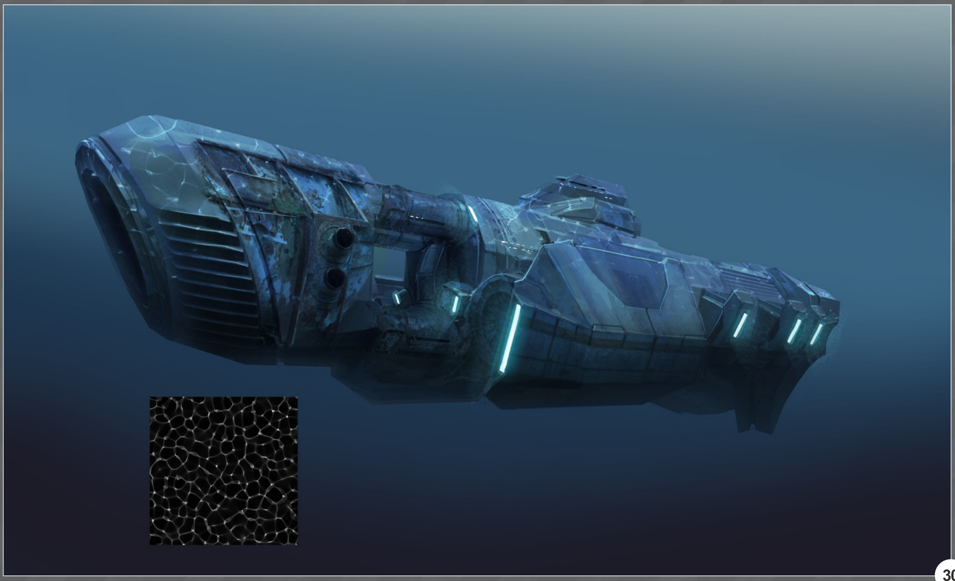

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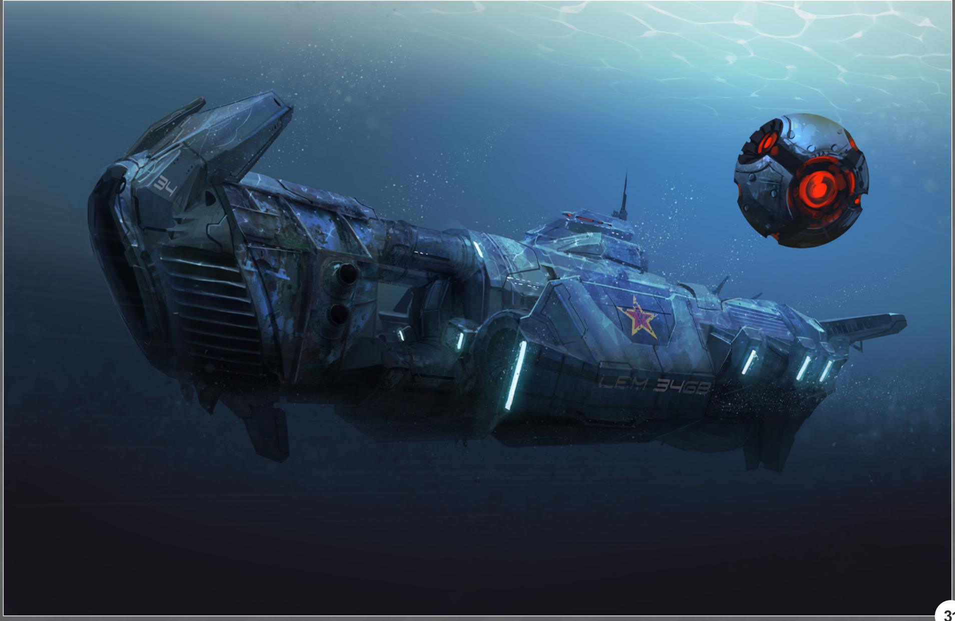

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and use a Blur filter to add fake depth of field. I also added a lens flare simulating the sun in Screen mode.

I hope you have enjoyed working on this as much as I did. Have fun creating your own futuristic vehicles (**Fig.32**).

Carlos Cabrera

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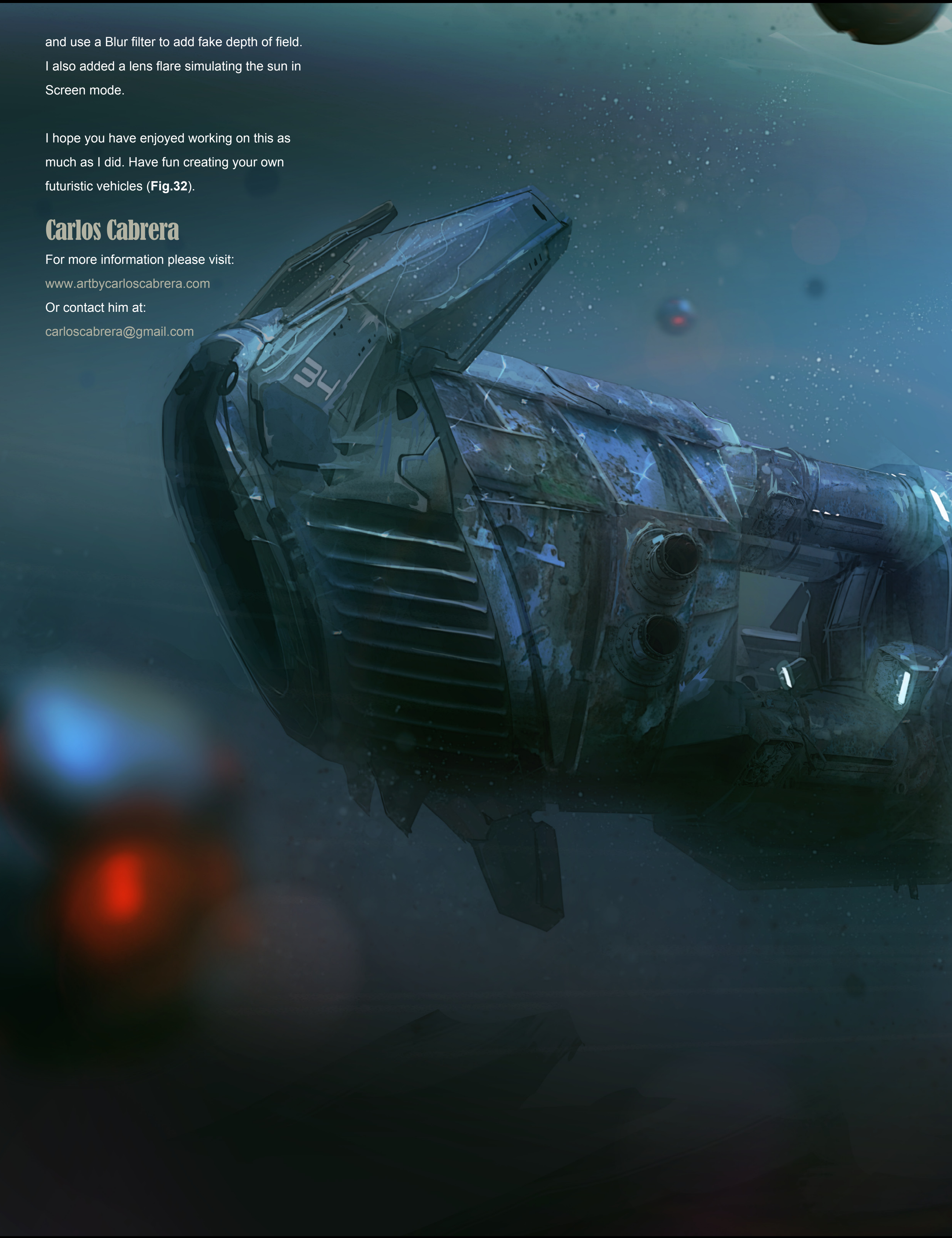
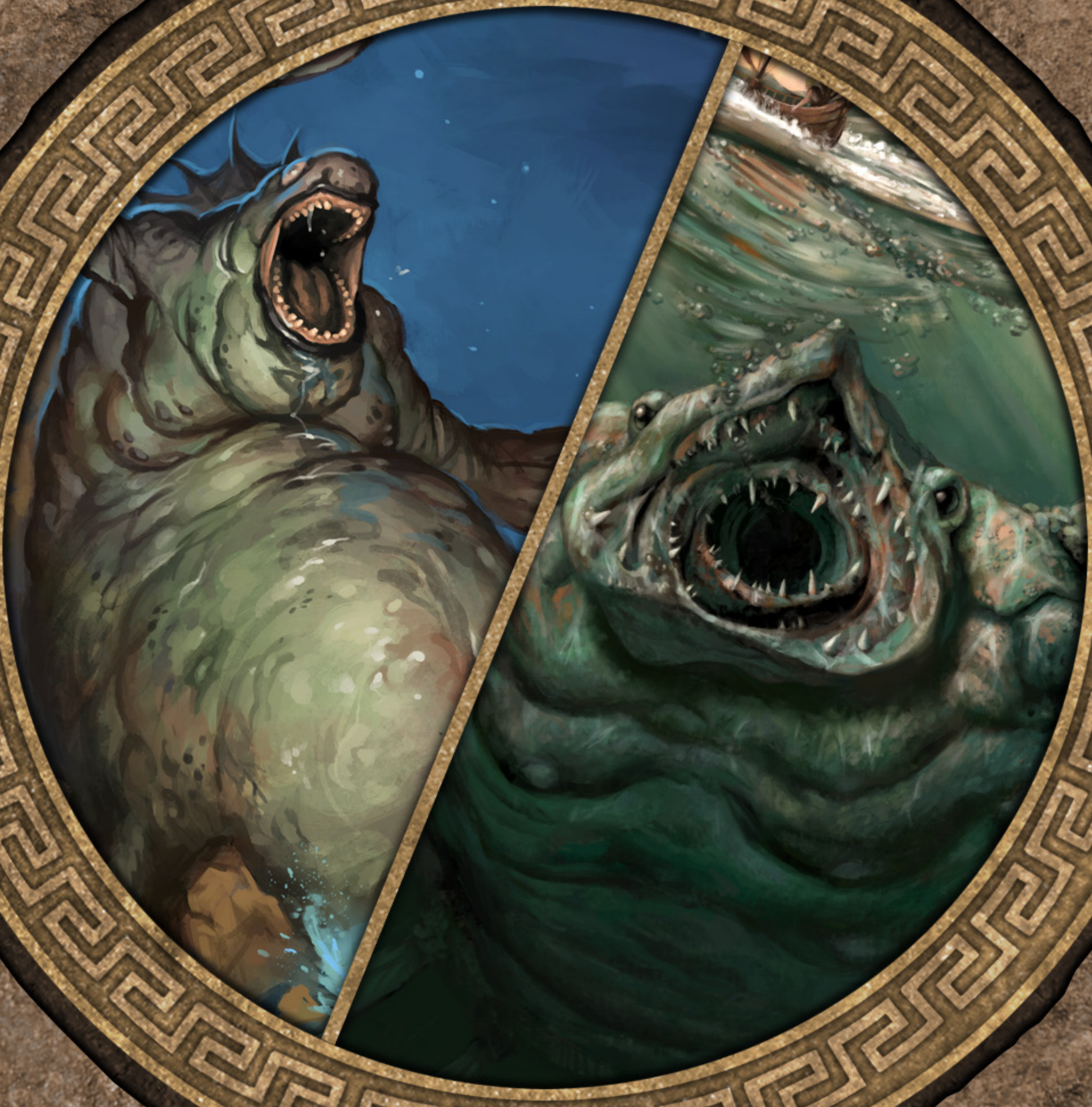


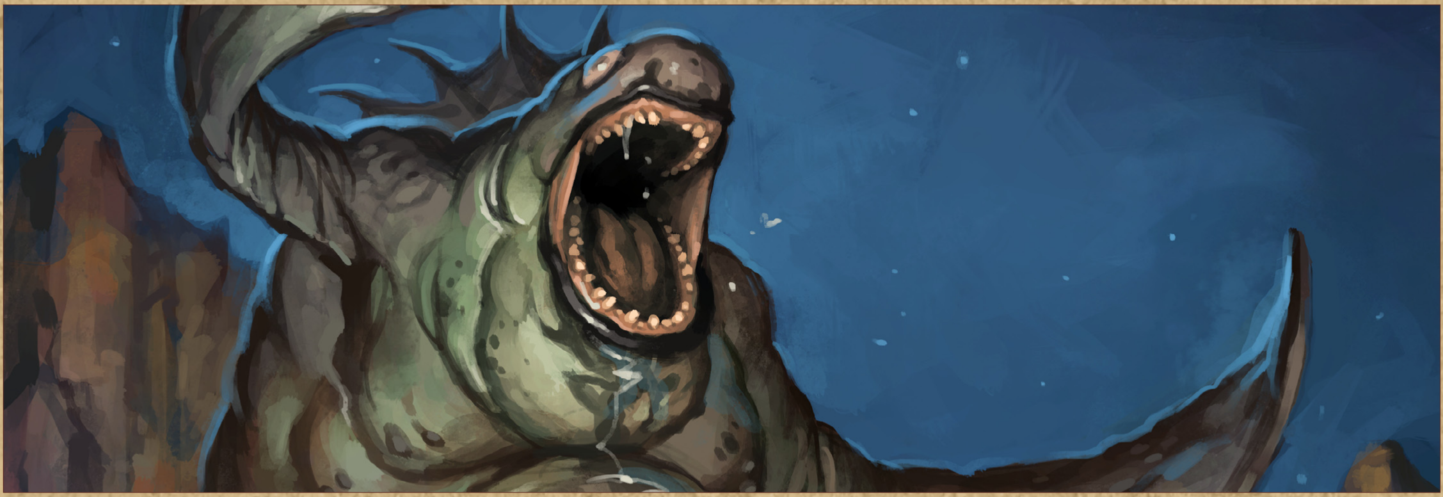
LEM 346B

PAINTING CREATURES FROM

MYTHOLOGY



Myths, legends and fantasy creatures have always been influential when it comes to digital art. In fact, many artists will never really stray too far from these sorts of themes and ideas. In this series a selection of stunning artists will be taking this popular subject and exploring some of its more diverse and lesser known characters. Throughout the series each artist will be given a brief for a character which they will need to interpret and turn into an illustration. To make things a little more interesting this will be done by not one but two artists, one using Photoshop and the other using Painter. This will not only show some of the differences between the two pieces of software, but will also show how the same brief can be interpreted in two different ways. This month **Matt Dixon** and **Simon Dominic Brewer** tackle the **Charybdis**.



Chapter 01 - Charybdis

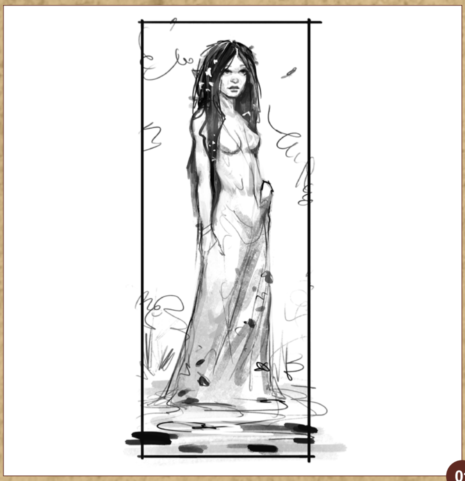
Software used: Photoshop

Brief

In Greek mythology, the Charybdis or Kharybdis was once a beautiful naiad and the daughter of Poseidon and Gaia. She took the form of a huge bladder-like creature whose face was all mouth and whose arms and legs were flippers, and who swallowed huge amounts of water three times a day before belching them back out again, creating whirlpools.

First Thoughts

This is a well-balanced brief. It provides some background for the creature, a partial description of her physical characteristics and explains what she does without giving unnecessary detail. Everything needed for a solid design is there, but there's plenty of room to be creative and have fun.



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Before picking up a pen or pencil, it's a good idea to take a little time and dissect the brief. Identify the different elements provided and how they might impact on the design of the creature. Naiads are graceful and beautiful water nymphs. Perhaps some aspect of this past form could be evident in the final design? This could manifest physically or maybe as a mood or emotion – for example, sadness at her lost beauty or anger at her transformation.

Poseidon and Gaia are significant figures in Greek mythology. Though Charybdis is more obscure, her parentage would suggest a powerful character. "A huge bladder" does not immediately suggest a particularly interesting creature. A giant balloon with fins stuck to it would be a very lazy design, so care must be taken to avoid this route.

Some indication of whirlpools and Charybdis belching or swallowing water should be seen in the finished illustration. This also poses a possible problem as large amounts of water entering or leaving the creature's mouth could obscure large parts of her body.

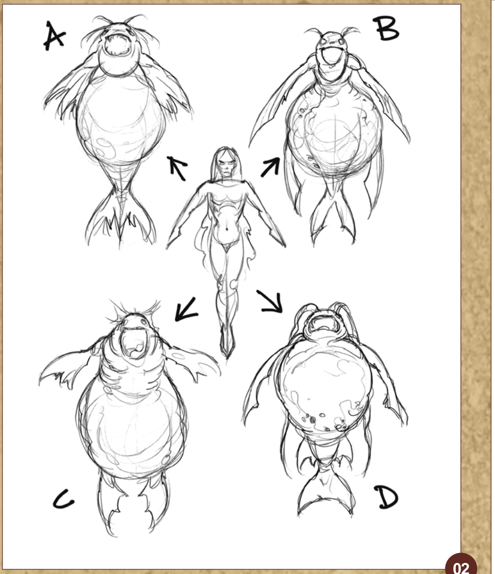
Getting Started

The first step in any design is always to find a starting point. Choosing where to begin and why will set the tone of the entire design process. They key visual attribute of Charybdis seems to be the idea of her being a huge bladder-like creature and this will need to be obvious in the final rendering. It seems that there are two ways to approach the design; either to start with a bladder-like shape and try to add design elements or to use other elements of her description as a starting point and try to develop the design from there.

Though some kind of bloated beast is inevitable, I'm concerned that using the bladder shape as a starting point will limit design choices and result in an uninteresting creation. Beginning at some other point and finding a way towards a final design forces intelligent and deliberate choices, which tend to give more depth to a concept. That seems the more appropriate choice in this case.

Rough Ideas

To me, the most appealing element of the description of Charybdis is that she was once a naiad. This sharp contrast to her current form is interesting, and the transformation from beauty to beast seems an important part of the creature's story and possibly suggests her personality. Narrative elements, however subtle their manifestation in the final design, are always fun to explore and tend to suggest greater depth in a design than visual cues alone. They also help an artist to connect with their creation as a living thing rather than a collection of two-dimensional shapes. With this in mind, I'll begin my design of Charybdis with a rough sketch of how she may have appeared as a naiad (**Fig.01**).



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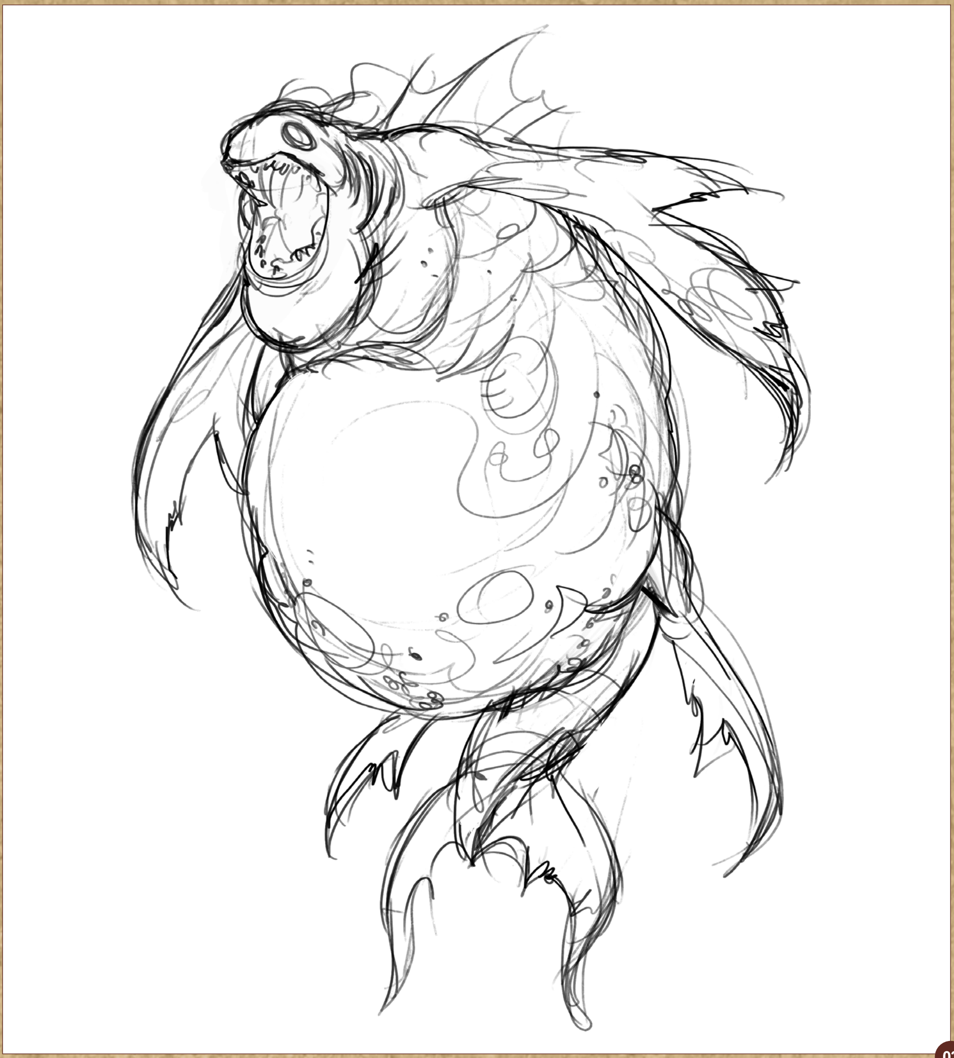
Using this image as a starting point I can start to consider how she may have changed into the creature described in the brief. I can explore different ideas by mutating her humanoid body. This evolutionary approach to design will generally spark more interesting thoughts than leaping straight towards the end result and, in my opinion, is much more enjoyable!

Initially I'm just concerned with the principle shapes and establishing an overall form that is pleasing to the eye, while satisfying the requirements of a bladder, flippers and a face which is all mouth (**Fig.02**).

First sketches should be quick and loose. A speedy exploration of ideas is more important than detail at this stage. Consider how the transformation to sea beast may have occurred. Did her legs fuse together into a tail? Which part of her body grew to become bladder-like?

Analyze the first sketches. Even if the designs are broadly similar, one or two will usually feel more successful than the others when viewed side by side. Try to understand why a particular design is appealing as you choose which to develop further, as those aspects should be built upon in the final image.

Rough C is my choice to work up. I feel it has the best balance between the bladder-like shape and humanoid elements. The suggestion of shoulders and the indication of an upper torso above the bladder are familiar anatomical elements that help to make the connection between this creature and a naiad.



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Development

Now the rough sketch can be worked up to add definition and details. Again, keep things free and fluid. Try to justify all decisions and keep shapes consistent so the design has a consistent flow. Choose a neutral pose for this stage of the process: a clear view of your creation makes it much easier to concentrate on the design without the distraction of foreshortened limbs or obscured body parts. In keeping with the evolutionary theme of humanoid to beast, I'm imagining Charybdis as an aquatic mammal similar to a whale or walrus. That suggests a tough, blubbery hide, which seems a suitable match for her bloated shape. Adding damage and texture to her body will give an impression of age and make her appear more monstrous (**Fig.03**).

Presentation

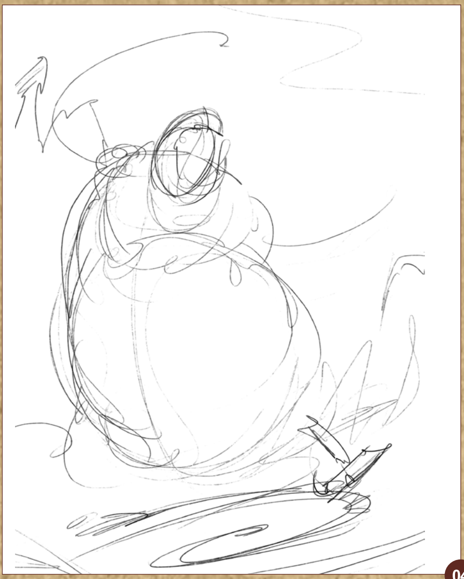
With the basic design complete, Charybdis is ready to be presented in a final image. Refer back to the brief and first thoughts to consider how she should be portrayed. Are any elements of the brief not clearly shown in her design that could be emphasized in the finished illustration? In my final image, I want to establish Charybdis as the huge beast described in the brief. Including objects to act as a scale reference is the best way to do this. A vessel teetering on the lip of a whirlpool seems a good choice as it will add a sense of drama and peril in addition to showing the size of the creature.

To further emphasize the scale of Charybdis, I'll show her rising out of the sea and set a low viewpoint. This will give the impression that the viewer is looking up at the beast, suggesting that she rises high into the sky. Placing her out of the water also allows for a better view of Charybdis. Including the jagged cliffs of some inhospitable island in the background will also help to define scale.

Set up the basic composition with simple shapes to begin with as this will make it much easier to find a balance. Try to deal with the image as a whole rather than focusing on any single aspect (**Fig.04**).

Once a simple layout is established, add details as necessary (**Fig.05**).

Next, consider values. Here is where the lighting and mood is set up. What atmosphere suits your creation best? Moody? Sinister? Melancholy? I want my final piece to be dramatic. A night sky should provide a good background for Charybdis, whose horrible bulk will be strongly illuminated against a crashing sea and tumbling rocks. Keeping the sky clear will help to suggest the maelstrom before her is her work, not stormy weather (**Fig.06**).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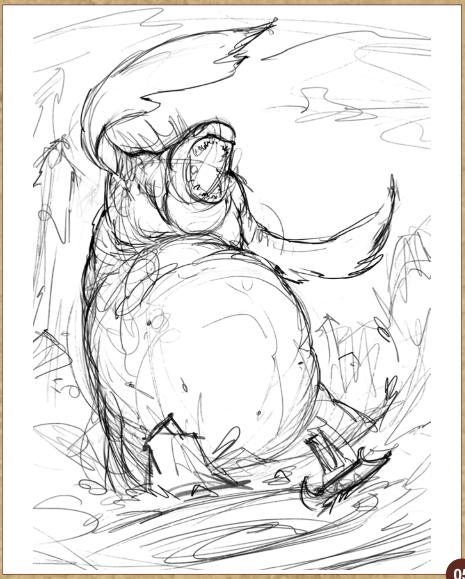
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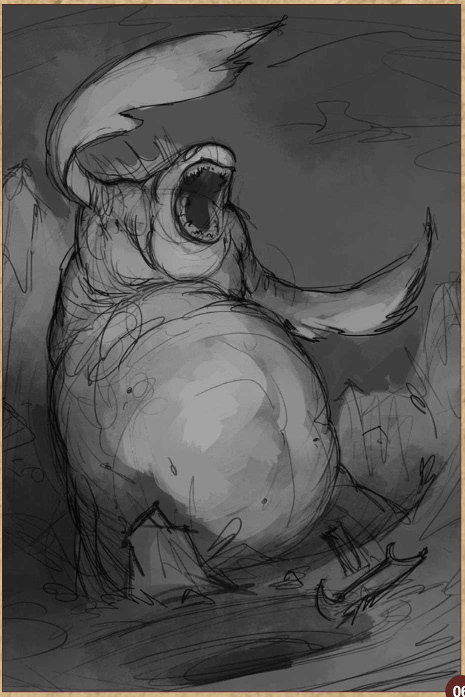
To quickly lay in values, I place the sketch on a new layer set to Multiply and work with a large brush on the layer below. Once a rough pattern of values is established, I flatten the image and work into it to add detail (**Fig.07**). Charybdis is now ready for color!

Painting

Think about the mood and lighting you have chosen for your final image. What color scheme suits this best? I have chosen a cool color scheme of blues and greens. These colors are traditionally associated with the ocean and should support the nocturnal setting well too.

Some complimentary orange hues will also be included to add interest. I'll also use a unique accent color to draw attention to the sinking ship.

I block in a simple color scheme the same way as I lay in basic values. The value sketch is placed on a layer set to Multiply and I work beneath with a broad brush and opaque color. At this stage, different portions of the image can be colored on separate layers so that adjustments may easily be made if necessary (**Fig.08**).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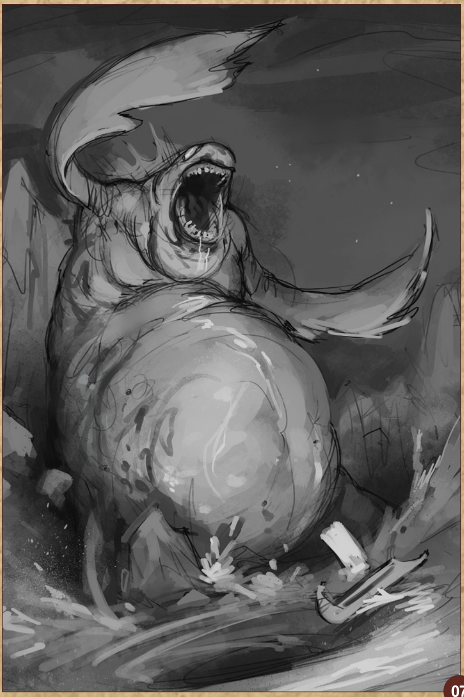
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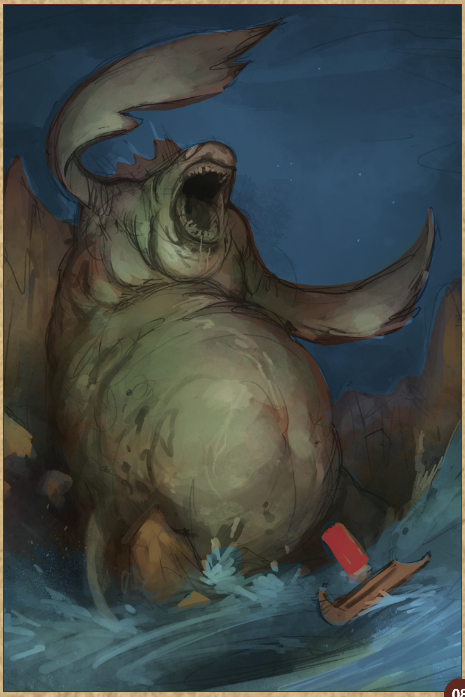
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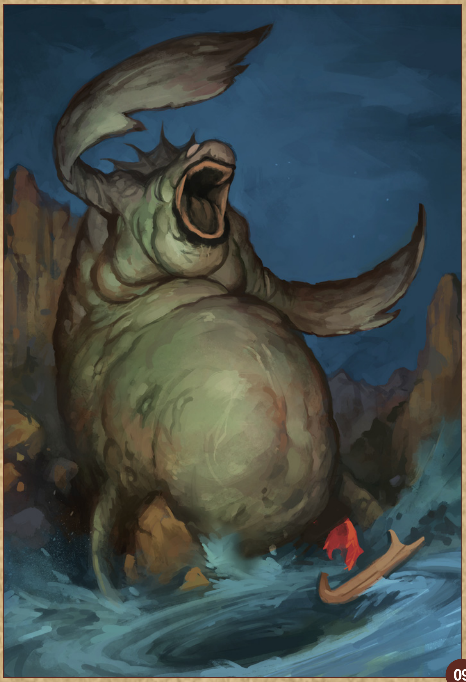
Once basic colors are in place, the image is flattened and rendering can begin. I color pick from within the image, working mostly from dark to light within the established pattern of values. I want to ensure the form and shape of everything in the image is well established before I move on to the next stage (**Fig.09**).

Details are next. Charybdis is huge: small details will help to establish the size of her body without breaking up the large, simple shapes that give her bulk and weight. Teeth help to pull the viewer's attention towards her head, while small details on the ship help it stand out better against the swirling sea (**Fig.10**).

Some subtle secondary light from an unseen moon helps Charybdis to stand out from the background. The raging sea is created with a combination of deliberate marks and custom brushes made from a simple scanned paint splatter. Carefully placed, these splatter shapes are a quick and effective way to add energy to the water (**Fig.11**).

Some final detailing and the addition of some stronger highlights completes the illustration. At all stages of the painting, I'm working with the full image in view so I can see how working in one part of the piece may affect another. Working up the image as a whole, rather than tackling portions separately, is a good way to help retain the balance established in the early compositional sketches (**Fig.12**).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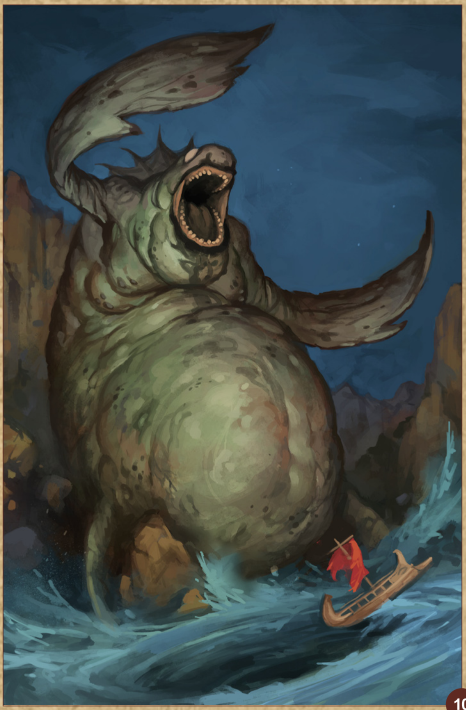
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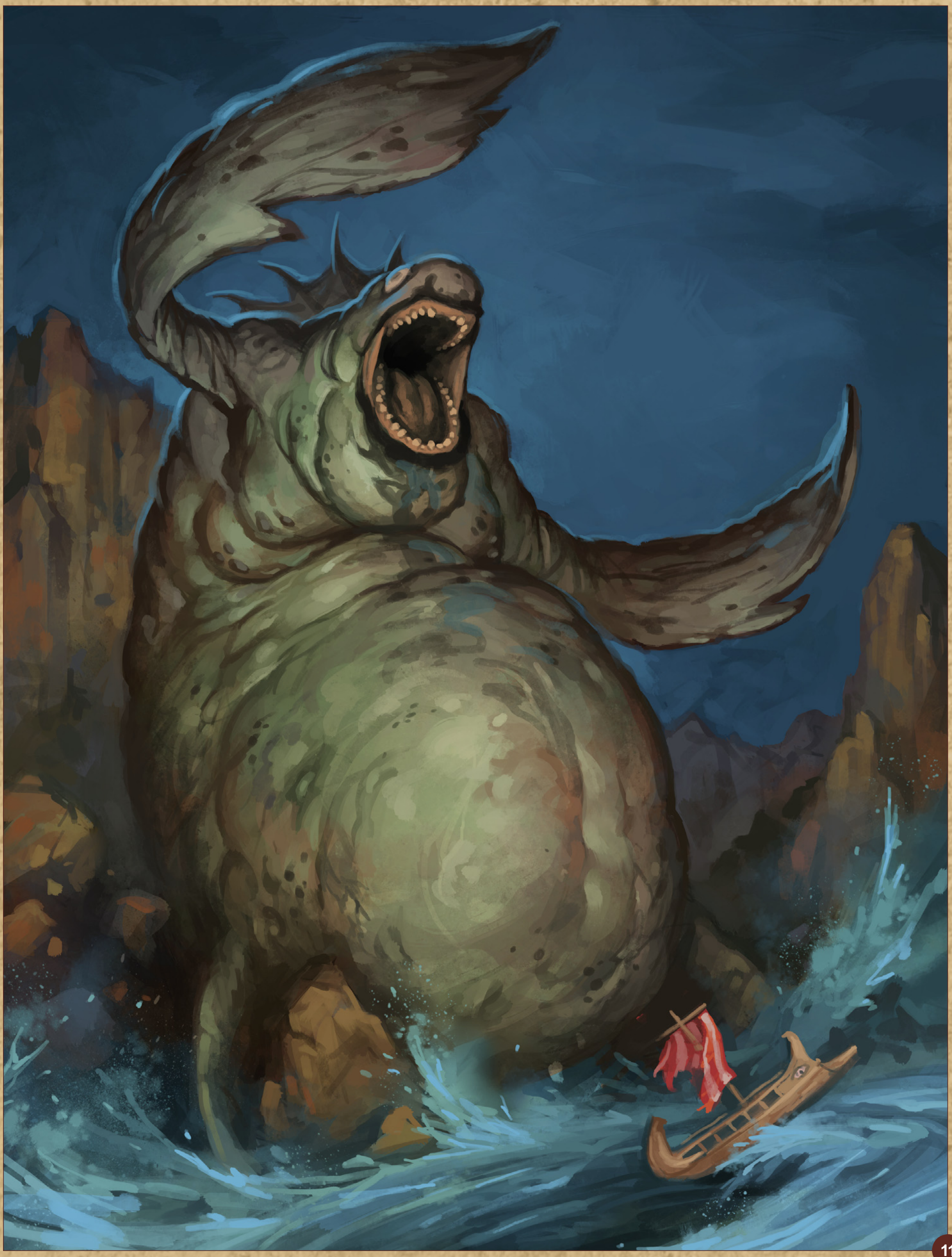
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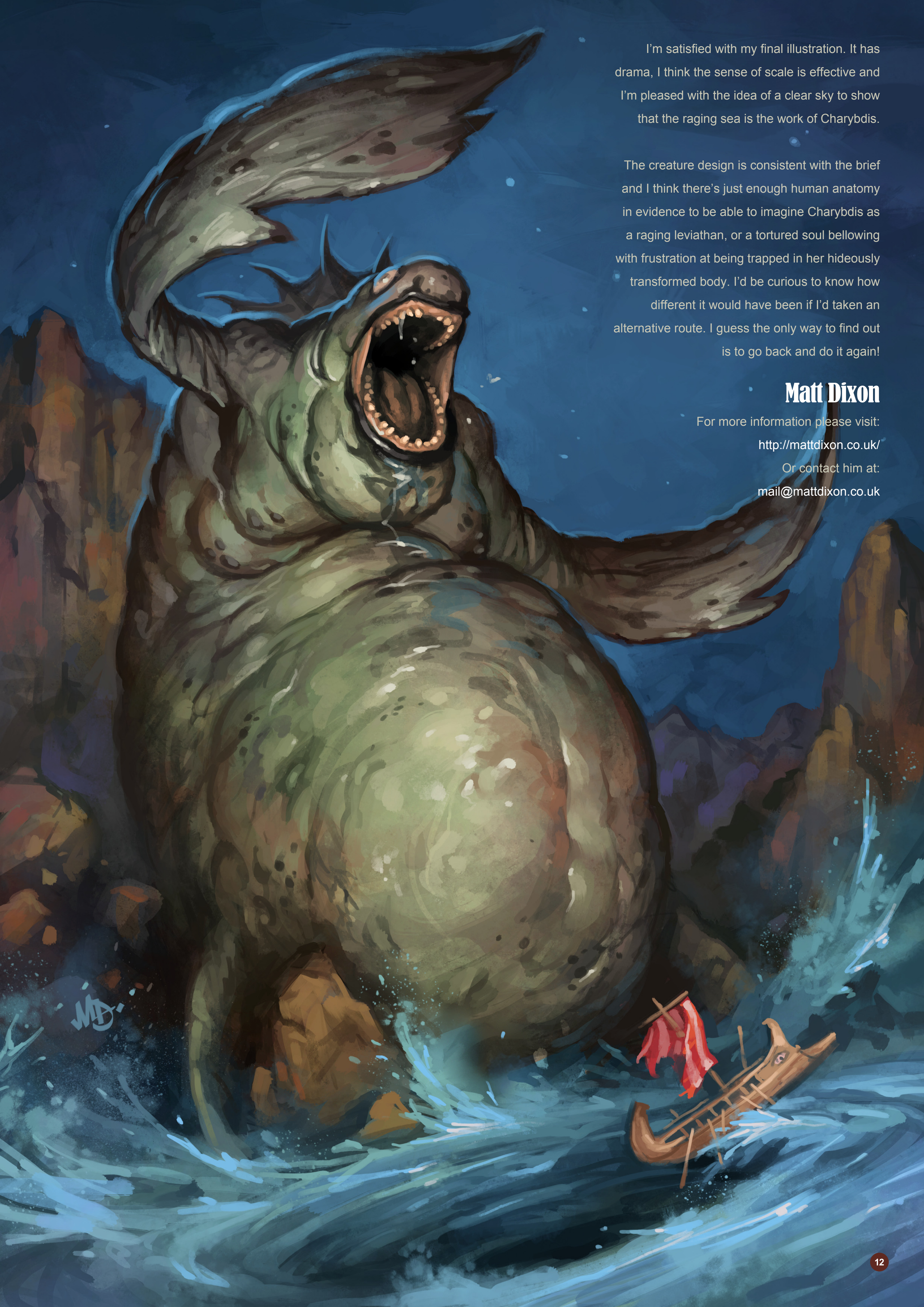
Conclusion

Look back at the brief to see how it compares with the finished image. Every piece of work is an opportunity to learn, so this is a good opportunity to be critical of your work. What works? What doesn't and what could have been done differently?



I'm satisfied with my final illustration. It has drama, I think the sense of scale is effective and I'm pleased with the idea of a clear sky to show that the raging sea is the work of Charybdis.

The creature design is consistent with the brief and I think there's just enough human anatomy in evidence to be able to imagine Charybdis as a raging leviathan, or a tortured soul bellowing with frustration at being trapped in her hideously transformed body. I'd be curious to know how different it would have been if I'd taken an alternative route. I guess the only way to find out is to go back and do it again!

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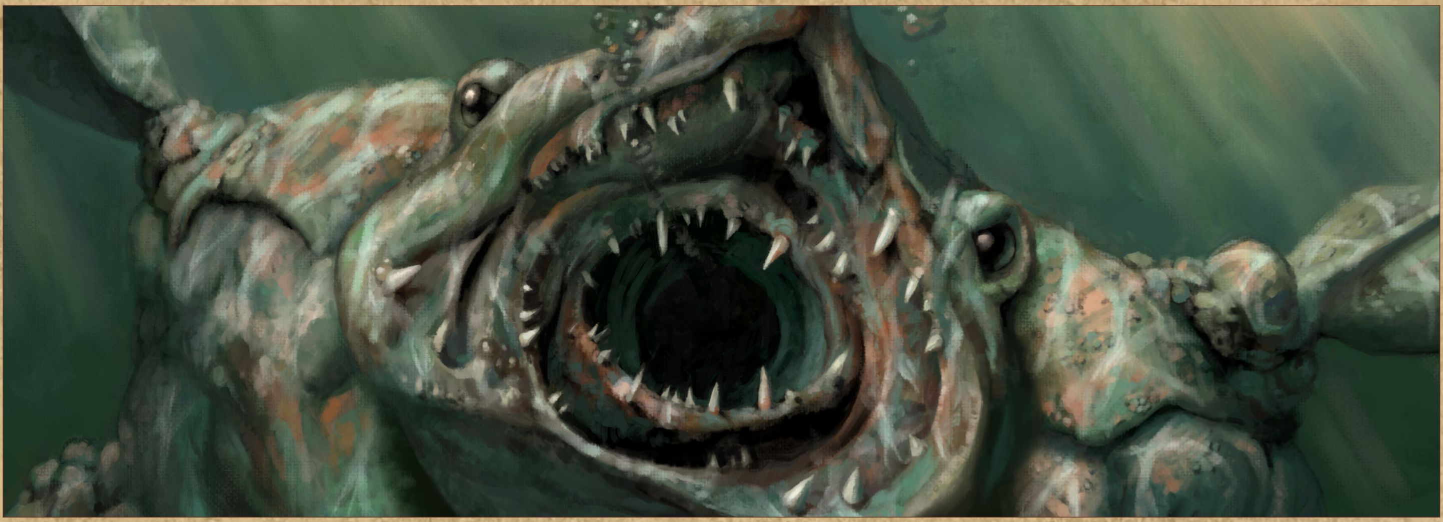


Chapter 01 - Charybdis

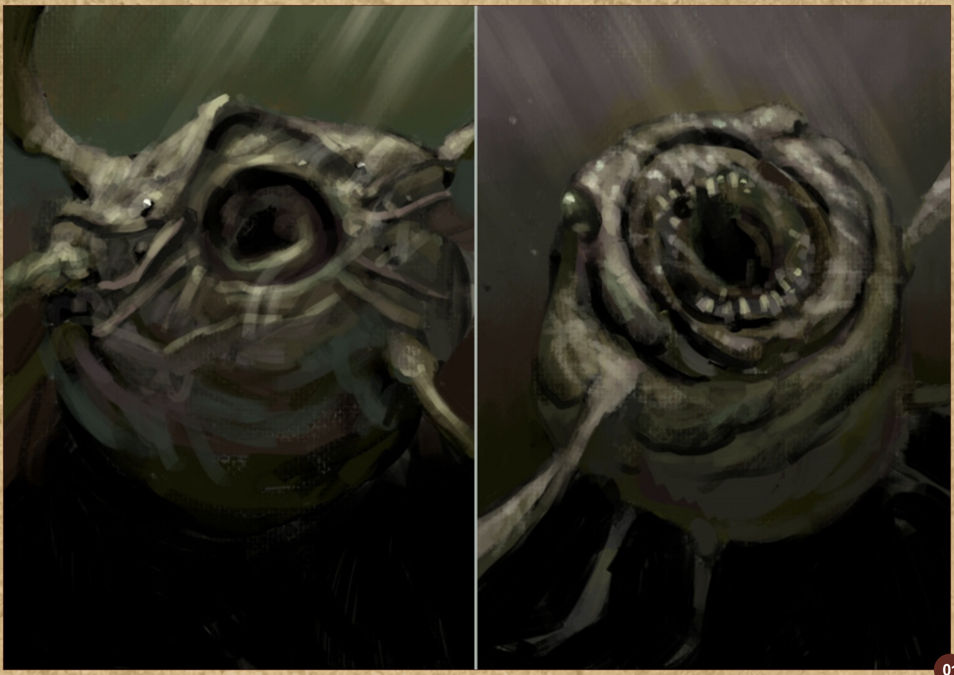
Software used: Painter

Introduction

According to Greek mythology the Charybdis is a huge, blubbery sea monster who long ago was transformed from a beautiful nymph who happened to be the daughter of Poseidon and Gaia. Now possessing a huge mouth and fins instead of limbs, she swallows vast quantities of sea water three times a day before disgorging it to create treacherous whirlpools. In this tutorial I'll be depicting Charybdis in her monster form, rising from the depths to ensnare unwary fishermen with her turbulent belching. I'll be using Painter 12 for the whole tutorial.

Concepts

The first stage is to create some concepts for the creature. I sketch out a few rough ideas, taking no more than ten minutes per piece. Then I have a look to see which one is worth taking forward. I don't bother with colors at this stage and instead concentrate on defining form through the use of values, that is, lights and darks. I quite like the idea of a fat turtle-looking beast so with that in mind, I go onto the next step (**Fig.01**).



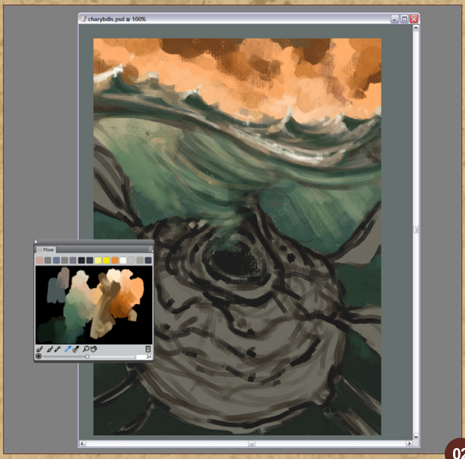
01

Beginning the Color Sketch

I create a small canvas 900 pixels high in the same aspect ratio as my final image will be. Then using the Mixer palette, I create a palette of the colors I intend to use; turquoise for the sea and the bulk of the creature, and a contrasting orange for the sky. Using these colors I begin to sketch out my composition. I want to show Charybdis in the act of creating a whirlpool to drag an unwary boat into the depths.

The problem I'm faced with is that if I depict this from above the surface the swirling water will obscure Charybdis herself, whereas if I attempt the scene from below I'll have the same problem with the fishing boat. I therefore decide to split the composition between underwater for the bottom three-quarters of the canvas and open air for the rest. It's a cross-section, as if the scene has been sliced vertically (**Fig.02**).

I start with the sky, roughing in some clouds, and the surface of the water, which is undulating



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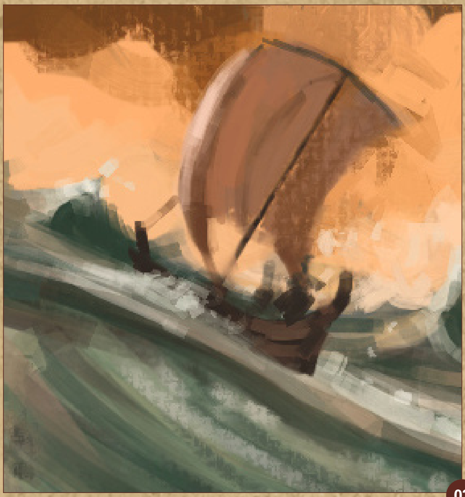
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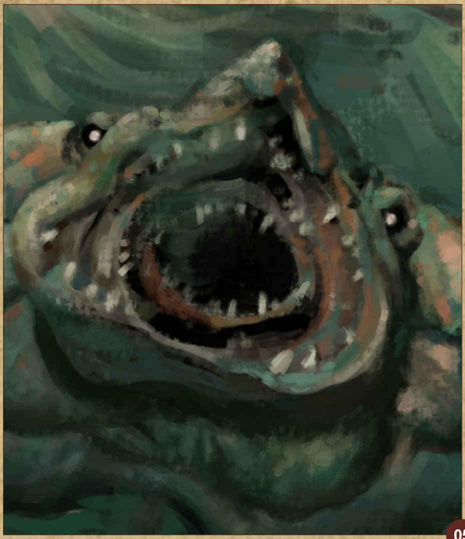
and choppy. Beneath the surface the effect of the sunlight decreases rapidly until at the bottom of the image the water is almost black. The sunlight that penetrates the surface is not uniform and forms beams due to the turbulence of the water, much like sunlight passing through gaps in cloud. In terms of the coloration there will be more orangey light present in the water close to the surface. As the light passes further into the depths it will become more and more blue/green in color. I exaggerate the turquoise hue for effect, but it is worthwhile noting that water is in fact blue, not colorless as is often thought, and this is clearly visible in large bodies of clear water. The deeper the water the deeper blue it appears.

Using References

Being that Charybdis is a character from Greek mythology it's fitting that the boat is of Greek design. I search out a likely contender using Google images and use the image as a loose reference for my own (**Fig.03**).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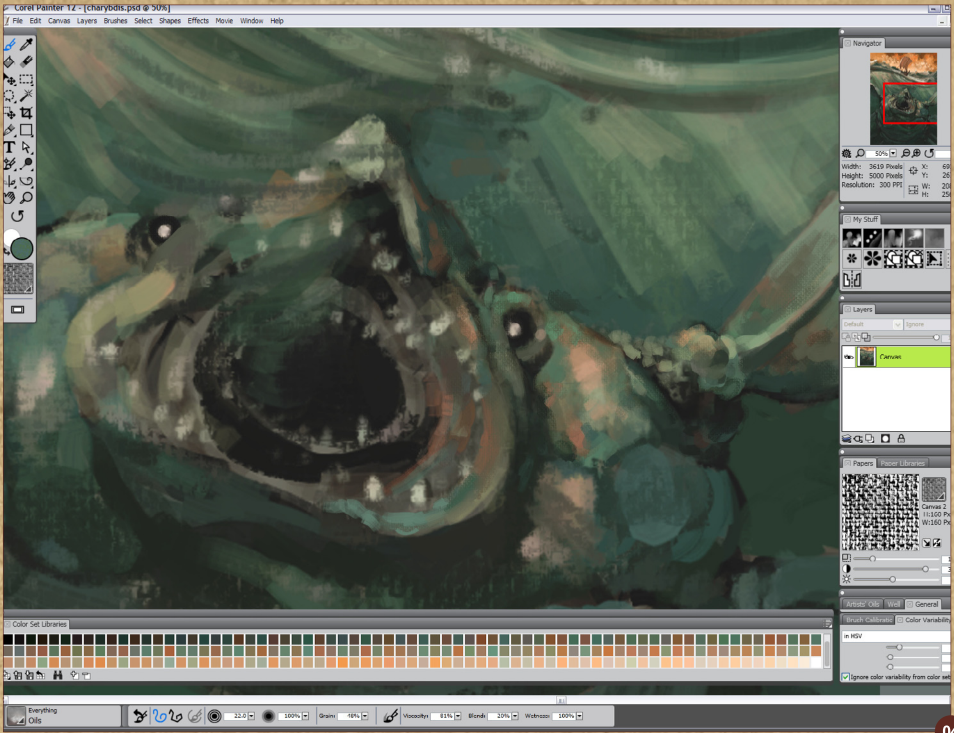
Corel Painter 12 - [charybdis.psd @ 50%]
File Edit Canvas Layers Brushes Select Shapes Effects Movie Window Help
Navigator
My Stuff
Layers
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Papers
Paper Libraries
Color Set Libraries
Everything
Oils
04

Resample the Image

Unfortunately my Painter has just crashed and I've lost my Mixer palette! Rather than create another Mixer palette I use the Create Color Set From Image option on the Color Set palette, which generates color swatches based on the colors I've already painted. Happily this isn't part of the tutorial, just something I thought I'd mention in case anybody spots that my Mixer palette has disappeared!

I resize (or more accurately, resample) the image to full working size, which is 5000 pixels tall, making sure to keep my aspect ratio consistent with my specification. I often work larger than the specification requires and then downsize as my final step. This allows for finer detail. I zoom in to 50% and with an Artists' Oils brush, begin to dab in some basic detail. The Artists' Oils brush I use has Pressure-dependant opacity and Grain set to 50%. The grain option allows the paper texture to show through the strokes where the paint is thin. Papers are selectable from the Papers panel and it's worthwhile playing about with the size and contrast of your papers in order to get the most pleasing effect (**Fig.04**).

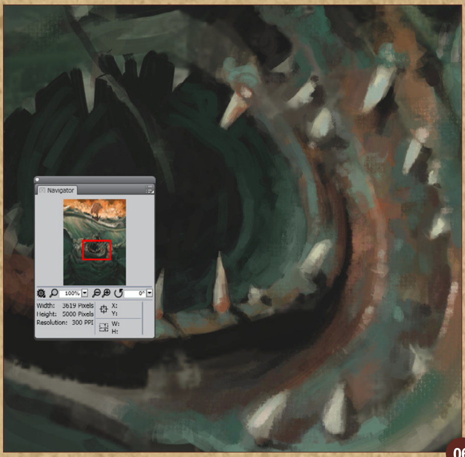
Adding Basic Detail

I start work on the monster's head and upper torso, making sure I don't go too bright with my values on account of the surface of the water reflecting away a good deal of sunlight. The closer an object is to the surface the more orangey light it will catch so this is why I include quite a lot of orange on the head and upper torso, and less and less on the body as it fades away into the murky depths.

I pay attention at all times to the direction of my light source in order to ensure the shadows are consistent. Later, I'll be adding a mottled pattern to simulate light shining through the waves, but for now I'm just treating the light source as I would in the open air (**Fig.05**).

Adding Fine Detail

Once I've roughed in the features on the head and torso I zoom in 100% for the detail. I don't usually have a plan as to which areas of the image I'll tackle first; I just make it up as I go along. This time I decide to complete the head



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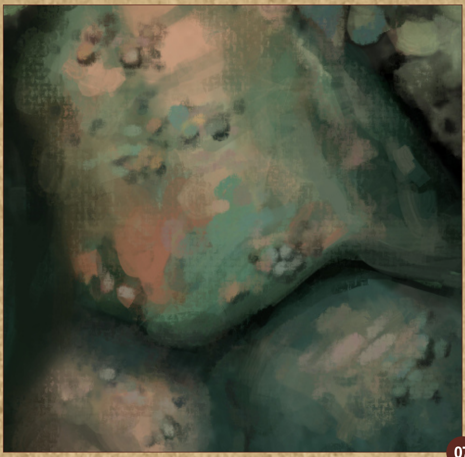

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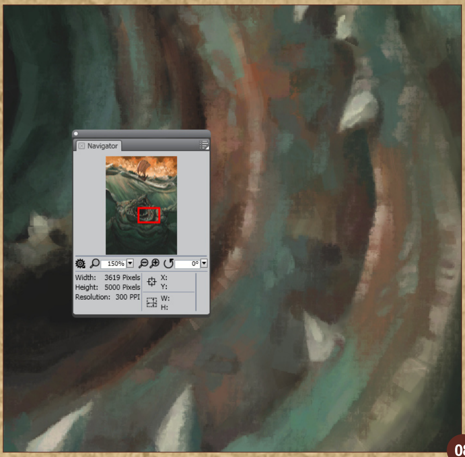

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and upper torso before going on to the rest of the image. As well as my Artists' Oils brush I use a circular, grainy brush also set to Pressure dependant opacity and with a subcategory of Grainy Soft Cover. I set this brush to around 18% Hue variability using the Color Variability panel. This gives a pleasing mottled effect to my strokes.

I have deliberately avoided making the creature's mouth too symmetrical so I can have fun sprinkling teeth and wobbling fleshy flanges all over the place. As always I use the Navigator to move the canvas as I find it quicker and easier than the drag method (**Fig.06**).

Painting Texture

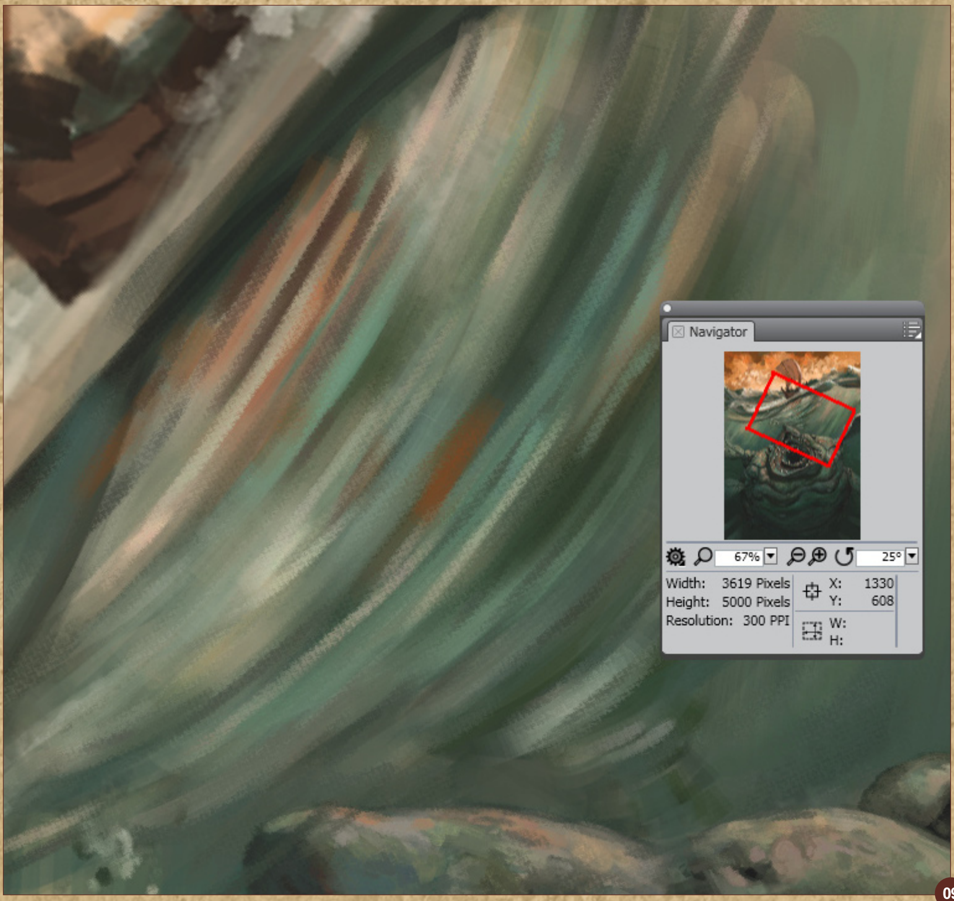
Texture can be communicated via brush strokes and also via Paper texture, but it can also be manually painted. Here I add some imperfections to the shell and skin of Charybdis whilst always being mindful of the direction of the light source. I include some barnacles, which I paint by dabbing bright dots on top of darker dots, leaving a small crescent of shadow underneath. Variations in color can either be blended together or their boundaries left sharp. I find it's good to use a combination of these effects to produce some pleasing textures (**Fig.07**).

Super-fine Detail

For the focus of the piece, which is the creature's head and mouth, I include some very fine detail. I zoom in to 150% and use my 3 or 4 pixel circular brush to sharpen the teeth and to create some more intricate textures around the gums. Working this small doesn't mean I should sharpen every line – that would make it too clinical-looking – it's more a way of accentuating key areas to attract the viewer's eye (**Fig.08**).

Tilting the Canvas

If you're like me and drawing a good curved line is a challenge at the best of times then you might find Painter 12's Rotate facility useful. By clicking on the Rotate Page icon on the toolbar, then dragging the cursor across the image, you can rotate your canvas quickly and easily to any orientation. You can then paint just as you would normally and when you're done, reset the orientation by double-clicking the icon or clicking the Reset Rotation icon in the Navigator. Rotating your image doesn't affect the actual pixels so you can do it as many times as you like. You can also rotate by pressing Spacebar and Alt and holding them down together as you drag your cursor (**Fig.09**).



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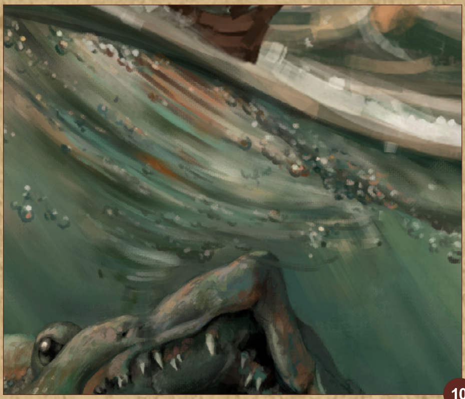
09



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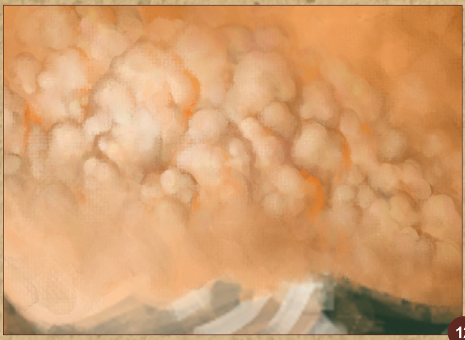
Turbulent Water

The thought of painting water in motion is intimidating, but in actual fact it's quite easy if you take it steady. The first step is to get the colors down. We've already got the hues sorted for the basic ocean depths so now we need to create a whirlpool effect. To do this I color pick brights and darks from the immediate environment and sketch a series of arcs in an inverted pyramid. I use a light pressure on my pen so that I don't create anything too solid-looking. I try not to make the pattern of lights and darks too regular as I don't want the whirlpool to look striped. The boat is almost at the centre of the whirlpool and this means that light reflected from its hull and sail will be picked up by the swirling water. So, using browns and oranges I paint hints of reflection in the ocean below the boat (**Fig.10**).

The next step is to blend our colors. I use a version of my circular brush set to 0% Resaturation. It's important not to blend too much, so I calibrate my brush using the Brush Calibration panel to respond only to hard pressure. This makes it easier to apply a light touch.



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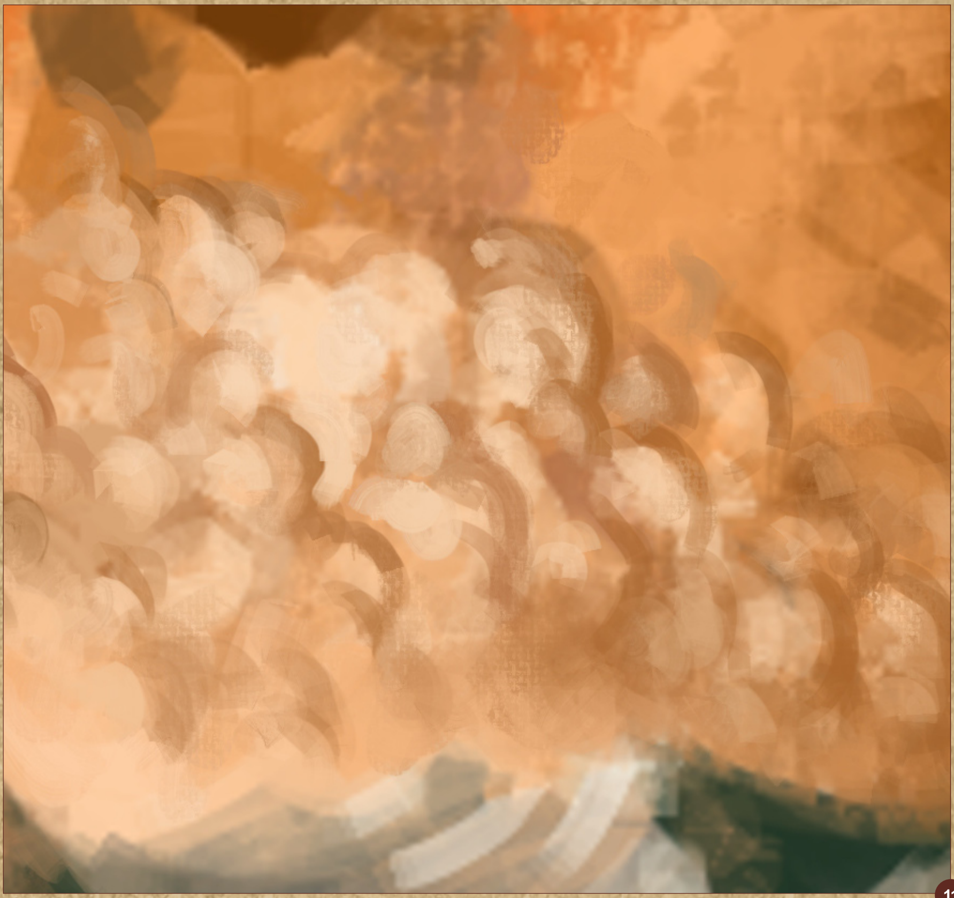

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Last of all are the bubbles. I draw the bubbles in little groups that either follow the swirl direction of the whirlpool or cling to the surface in the general vicinity. For each bubble I paint a dark, slightly irregular arc representing the lower part of the bubble and a bright highlight representing the top. Inside the bubble I'll sometimes dab a hint of color, either brown for reflection of the boat or the monster's skin, or turquoise to represent the depths beneath. I am careful to make my bubbles slightly irregular and different sizes to give a more authentic effect.

Little Fluffy Clouds

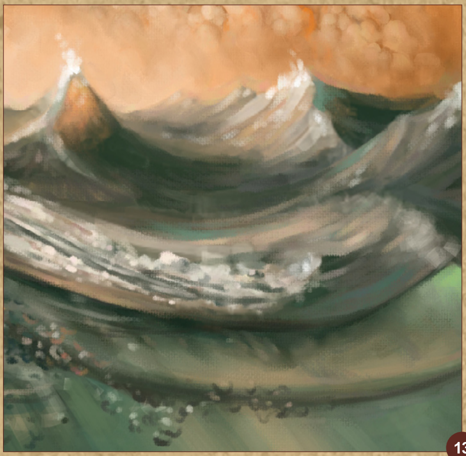
To add interest the piece I'm going to paint some fluffy clouds on the horizon. I'm deliberately going for a semi-surreal effect because I think that will fit in well with the overall concept of mythology. Using my Artists' Oils brush I paint a series of dark arcs directly onto the rough texture of the sky. I press harder on the side opposite the light source (the Sun) in order to indicate shadow. I make the arcs smooth and vary them slightly in size. I'm also careful not to make their positioning too regular. When that's done I choose a brighter orange and basically just fill in the pattern I've created, taking care to leave more dark paint visible on the side opposite the light source (**Fig.11**).

Blending the Clouds

Blending is a two stage process. First I use low-pressure dabs of the circular brush to add blended highlights, and I also introduce some high contrast oranges into the shadows to add interest. Then, with the pure blending brush, I blend the centres of the cloud billows whilst taking care to leave the edges relatively sharp. A good guide when blending at this stage is to only blend colors that are similar. If you try to blend across too great a range the result will often be a muddy mess. I blend the rest of the sky using the same technique (**Fig.12**).

Waves

When painting the surface of the ocean it's important to use free-flowing strokes, blending as required. I use quite a lot of orange to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represent light reflected from the sky. Some of the orange color penetrates the surface in the form of rays, but they decrease in size and intensity as depth increases. In the peaks of a couple of the waves I use high saturation color to communicate the transparency of the water, otherwise it would appear too solid (**Fig.13**).

Wavy Detail

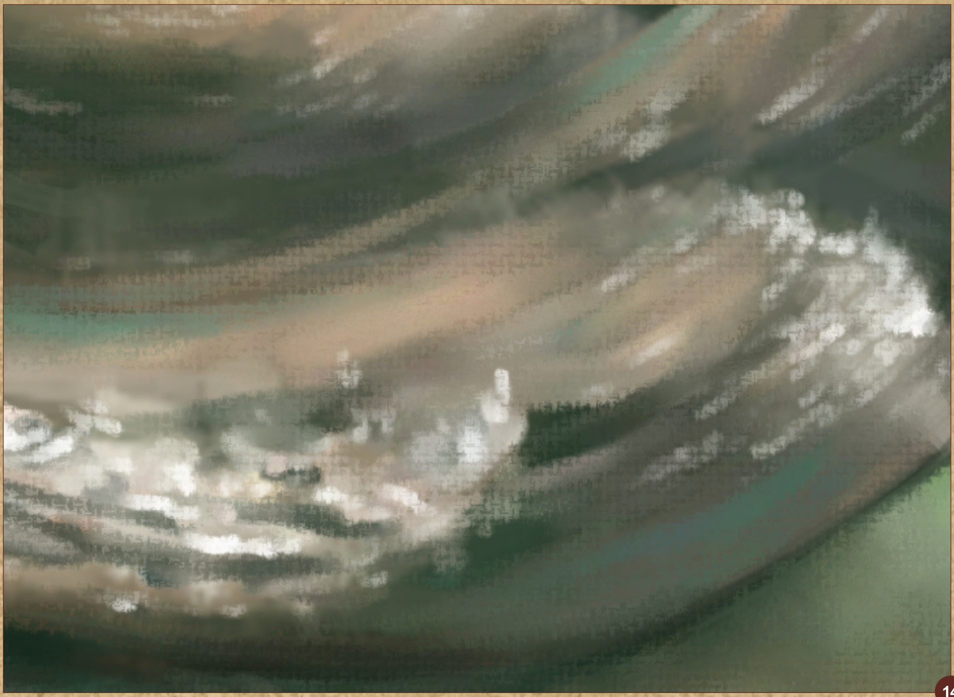
I zoom in to 100% to add fine detail on the ocean surface, which mainly comprises of flecks of foam from the crests of the waves. I also include some extra foam and bubbles to emphasise the turbulence of the whirlpool (**Fig.14**).

Detailing the Boat

Working loosely from my reference image I apply detail to the Greek fishing boat. I start by blending the colors on the sail and adding some more saturated orange to indicate sunlight passing through the material. The corners of the sail are out of direct sunlight, so I beef up the shadows in those areas. I paint the two characters at opposite ends of the boat, clinging on for dear life as the boat goes under. For the ropes supporting the sail I use the straight Line tool, pressing V to enter line mode and clicking on the start- and end-points. To return to normal painting mode I press B (**Fig.15**).

Undersea Lighting

In the penultimate stage I want to add some additional lighting to Charybdis. When strong sunlight shines on turbulent water it creates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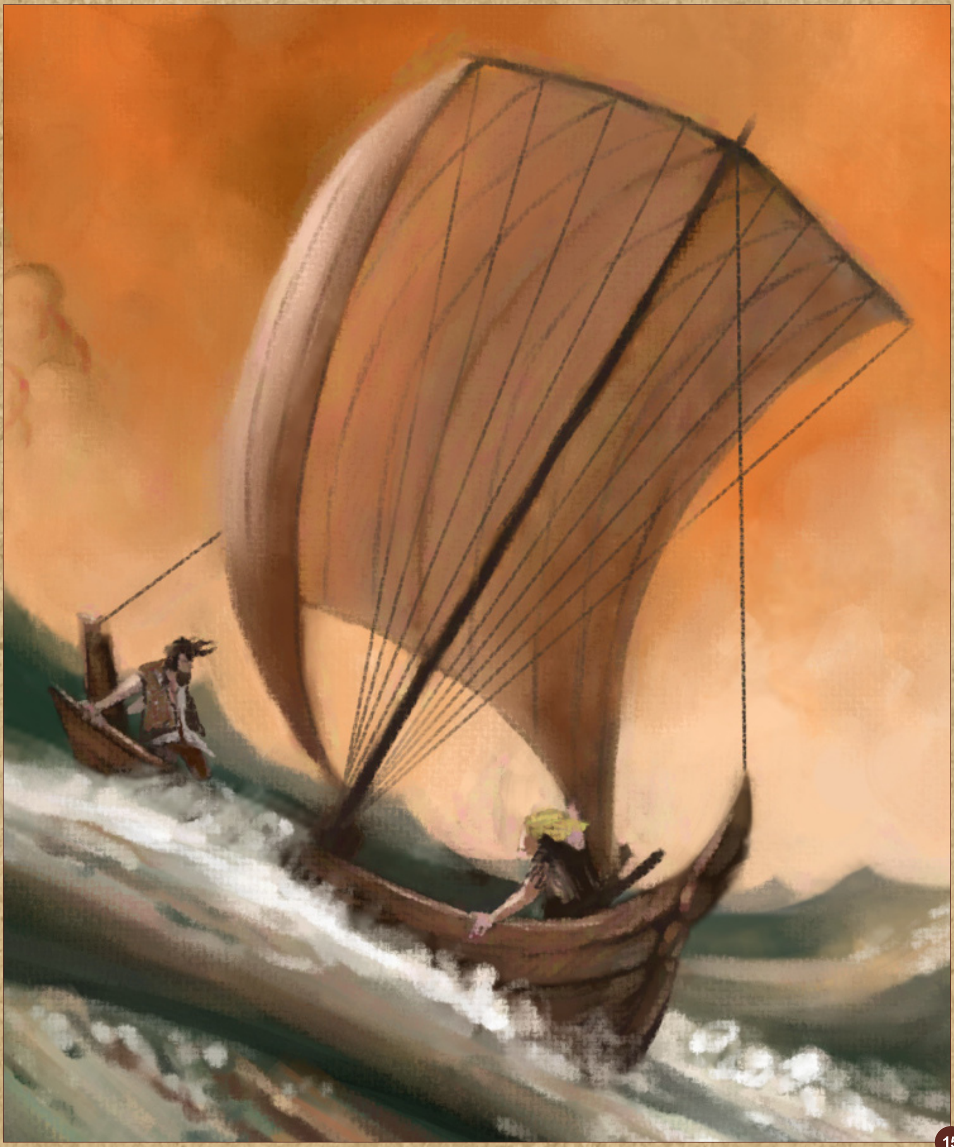
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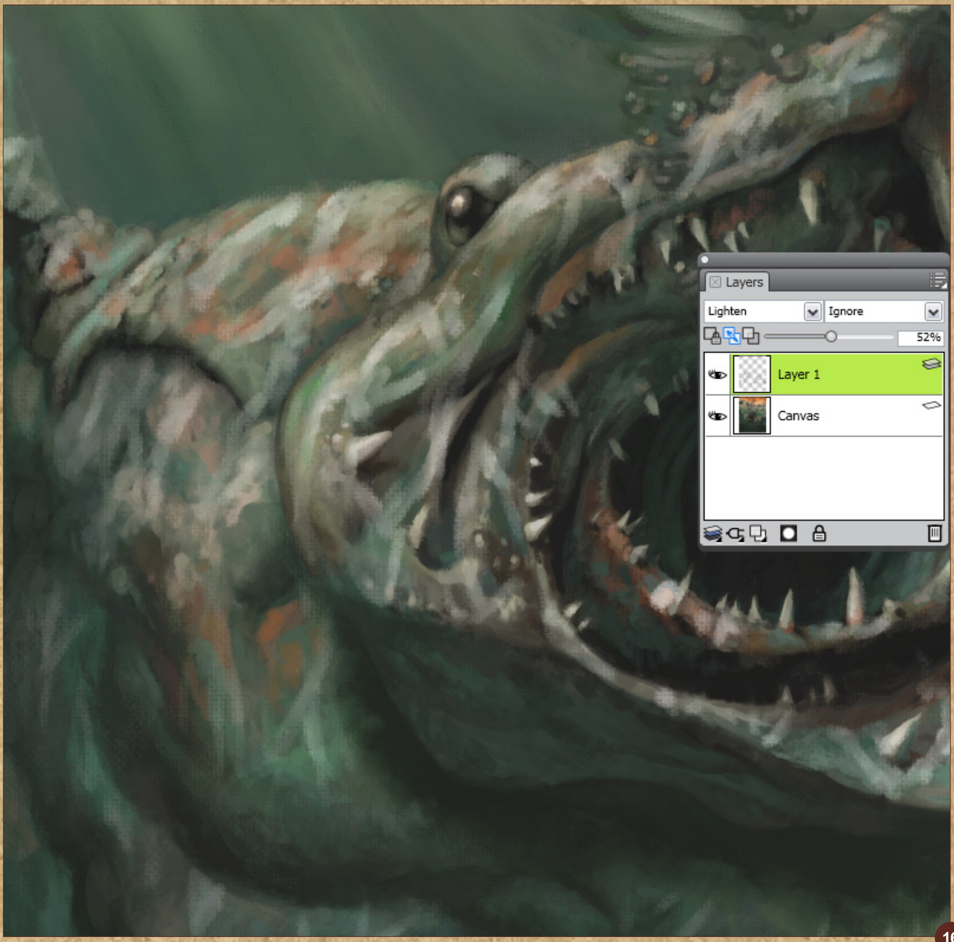
a rippling pattern of highlights on objects beneath the surface and that's what I'm trying to replicate here. Because it's very difficult to judge the exact strength of the lighting I'm going to use a layer. In this way I can alter the layer's opacity and even delete it and start again if it all goes wrong. I create my layer with a Lighten attribute and set it to 50% initially. With my circular brush I apply some low-pressure white strokes in vague diamond shapes across the monster's body. I am careful not to extend these highlights into the shadows because they only occur where the light strikes directly. I try and mould the shapes to the body form too, so that it appears like we're wrapping the effect around a real object rather than just applying a flat filter. When I'm happy with the overall look I adjust the layer opacity, drop the layer to the canvas, zoom in 100% and tidy up here and there (**Fig.16**).



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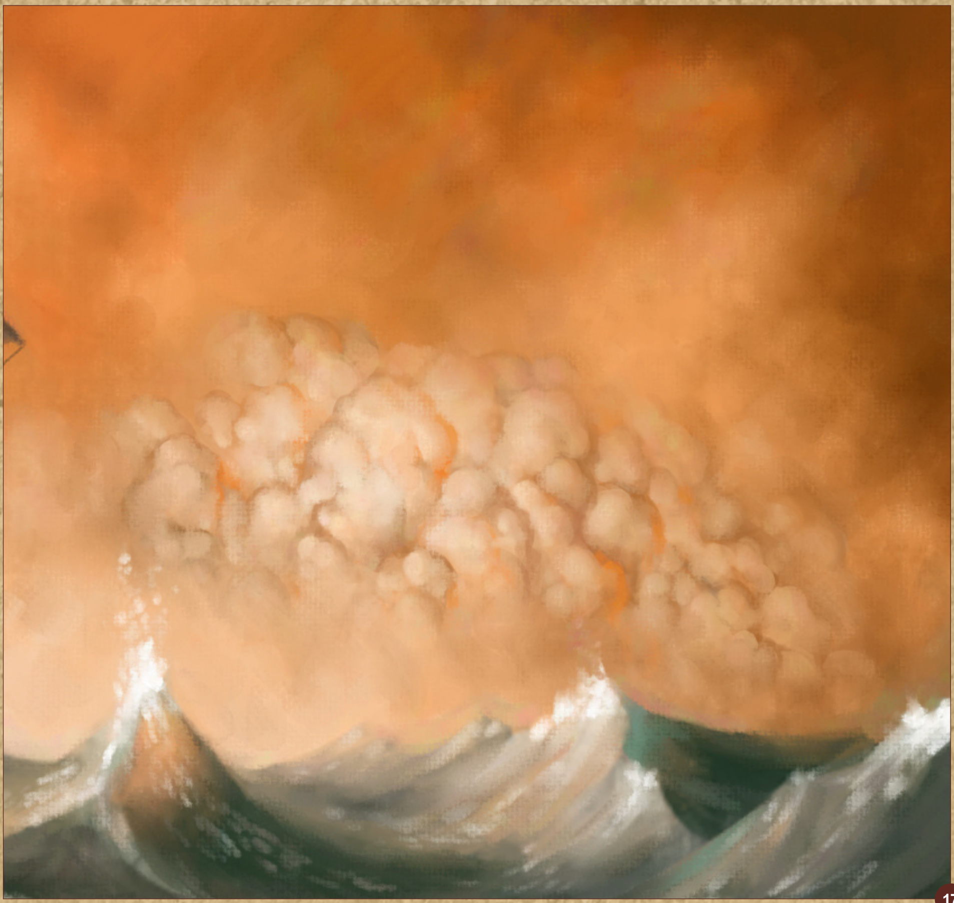
Final Tweaks

At this point I take a break from the image and come back to it a few days later. This helps give me a fresh perspective. I think everything looks okay apart from a couple of dark clouds in the top right, which tend to draw the eye and detract from the action. With a big Artists' Oils brush I paint over the clouds with brighter colors then use the circular brush and blender to merge the area back into the sky. Finally I resize my image down to 2480 x 3425 pixels, tweak the contrast a little to enhance the intensity and save the image as an uncompressed TIF file. And that's Charybdis completed; I hope you enjoyed the process (**Fig.17**).



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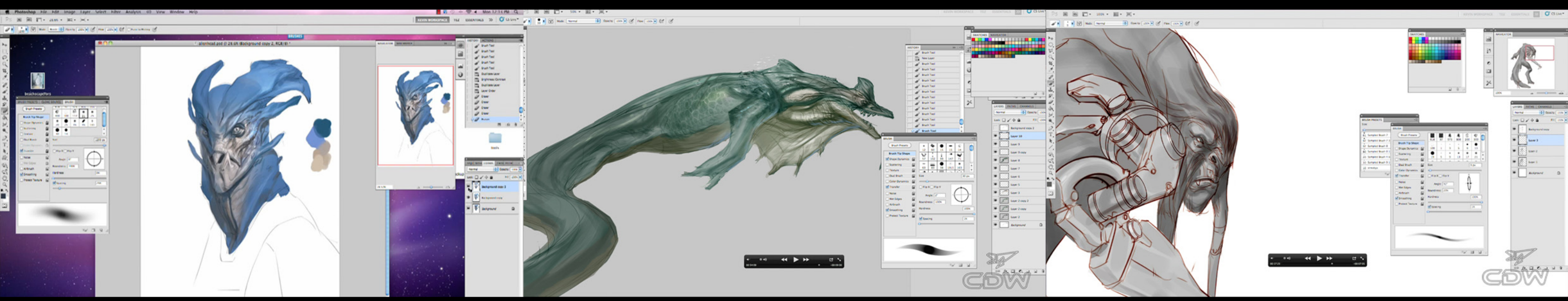

Screenshots from Carlo Arellano's Creature Design for Games series.

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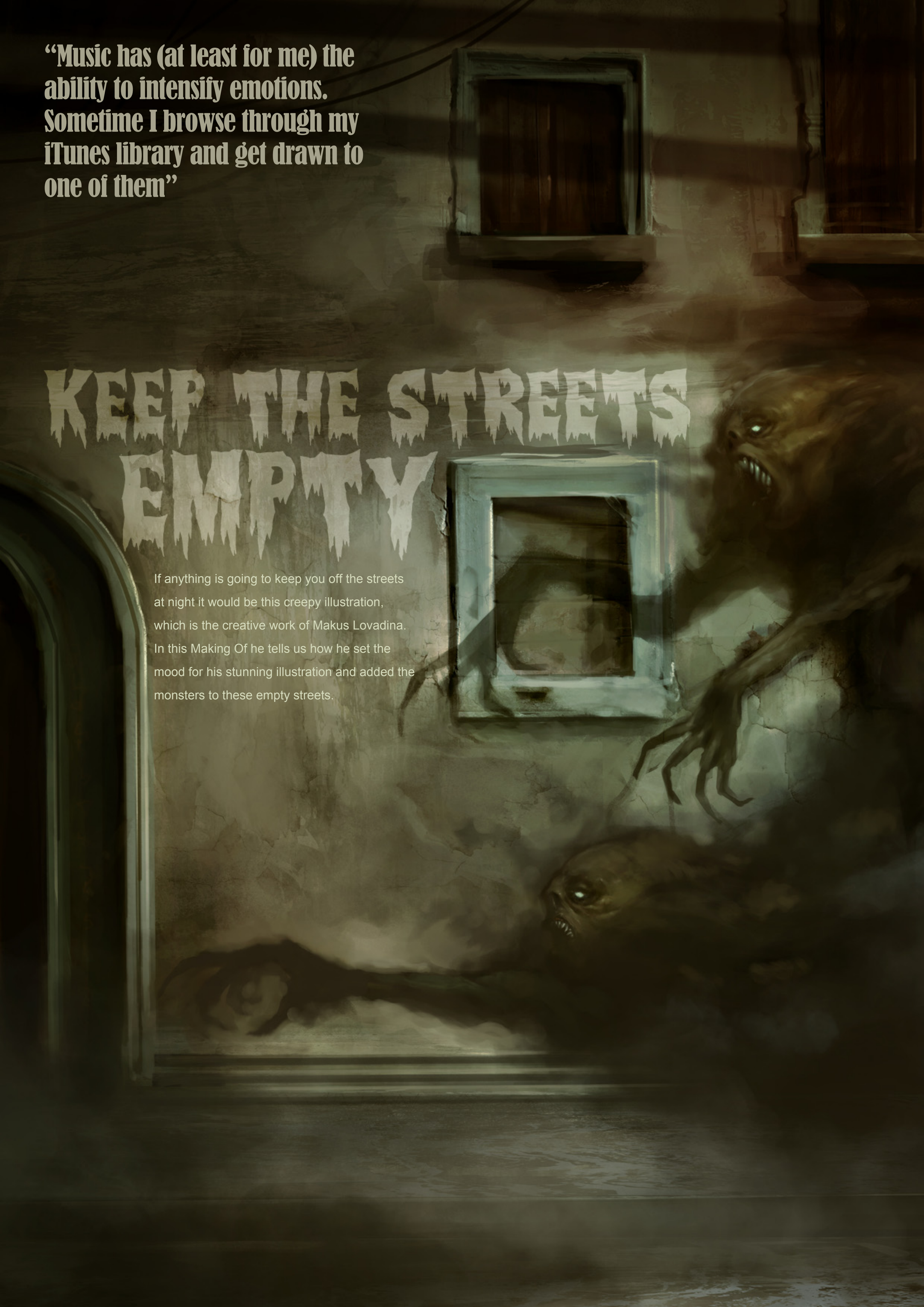


> “Music has (at least for me) the ability to intensify emotions. Sometime I browse through my iTunes library and get drawn to one of them”

KEEP THE STREETS EMPTY

If anything is going to keep you off the streets at night it would be this creepy illustration, which is the creative work of Makus Lovadina. In this Making Of he tells us how he set the mood for his stunning illustration and added the monsters to these empty streets.

Making Of Keep The Streets Empty

Software Used: Photoshop

Introduction

Music has been, and still is, a great source of inspiration for me. There is nothing better than the right song for the right image. Music has, at least for me, the ability to intensify emotions. Sometime I browse through my iTunes library and get drawn to one of the songs. While listening to the sound again and again an image starts to pop into my mind. This image was inspired while I was listening to *Keep The Streets Empty For Me* by the band Fever Ray. The song is pretty intense and has a dark brooding mood to it. The idea to paint my own interpretation of this was set into my mind.

I already had some images in mind as to how the final illustration could look and I wanted it to have a more illustrative feeling in comparison to my other works. Normally I use a lot of custom brushes and shapes to speed up the process but for this image I wanted to use a different approach and just used three main brushes: a basic round, a painterly brush and a smudger.

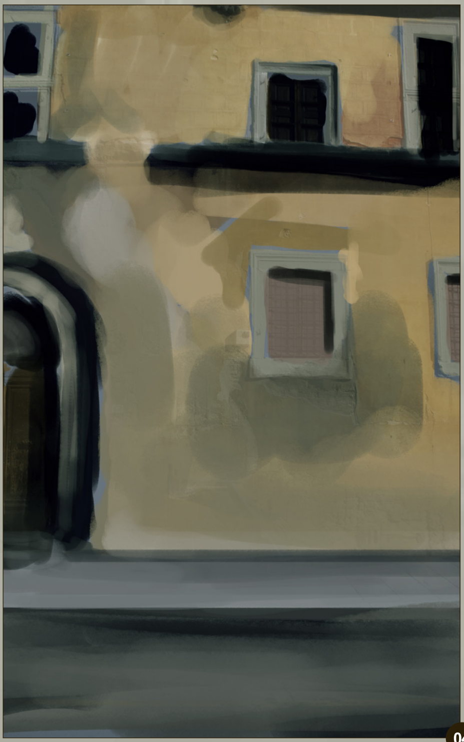
01

02

03

The Tools And Painting Process

The Smudge tool is pretty cool when blending hard edges together. But you have to play with the right settings. When I'm using the Smudge tool, Strength is set to 20% and the brush itself is set to Sensitive pressure. The scale is 100%, with no effect. Even if I work with the Smudge tool I still use my layer technique. This mean I have my base color on one layer and my shadows and highlights on separate layers. By using the Smudge tool on the highlight you'll get some pretty nice, happy color accidents. The only downside is that this will slow down your computer a bit (but this happen when using separate layers). When I'm happy with the look I merge the layers together and create a new one for the next steps (**Fig.01 – 03**).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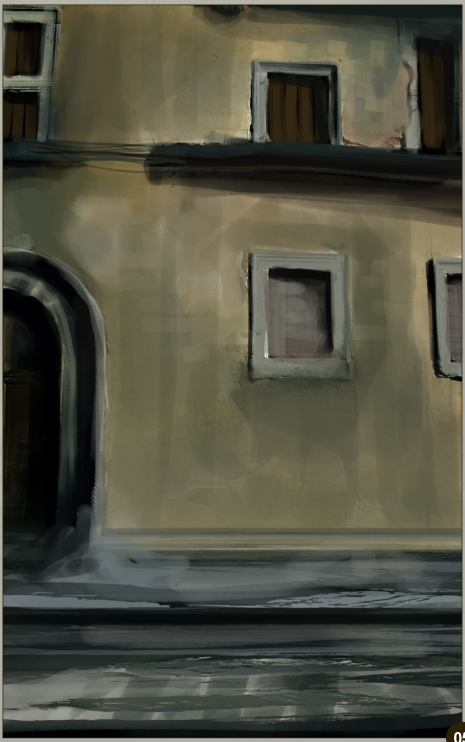
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Blocking In

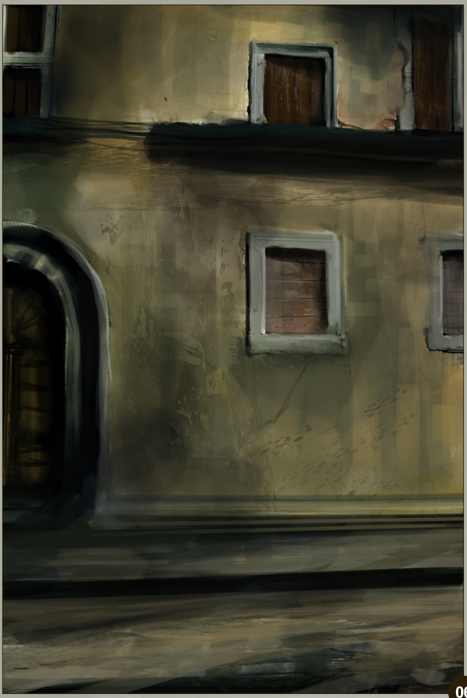
As I mentioned before I already had an image in mind. In such cases I start by blocking in my rough shapes and colors without any thumbnails or sketches. For this image I knew I wanted to have a street scene where the camera was pretty close to my main building. The whole scene would have a dark mood, with an old worn-out building facade. For the blocking in I used mainly a Round Hard brush (set to Opacity) and a Square brush (set to Opacity too) as well. I used some textures from my own library of textures for the wooden door and the concrete (**Fig.04**).

First Details

I added some additional colors to the wall, mostly gray values, and started to paint in the first window details. The windows are barricaded with some wooden planks, which adds to the eerie feeling and the whole mood. Until now everything was painted with the round and square brushes. The square brush was also used to show the first rough bricks (**Fig.05**).

More Details and the First Color Correction

The next step was to get a bit more texture on the wall. I used my customized shapes to do this and erased any unnecessary parts. Using customized shapes or simply normal shapes automatically creates a new layer, which will give you the option to play with the layer's opacity setting or just erase certain areas without affecting the background. Shapes can be made from most images. Just convert the image to a black and white image (not



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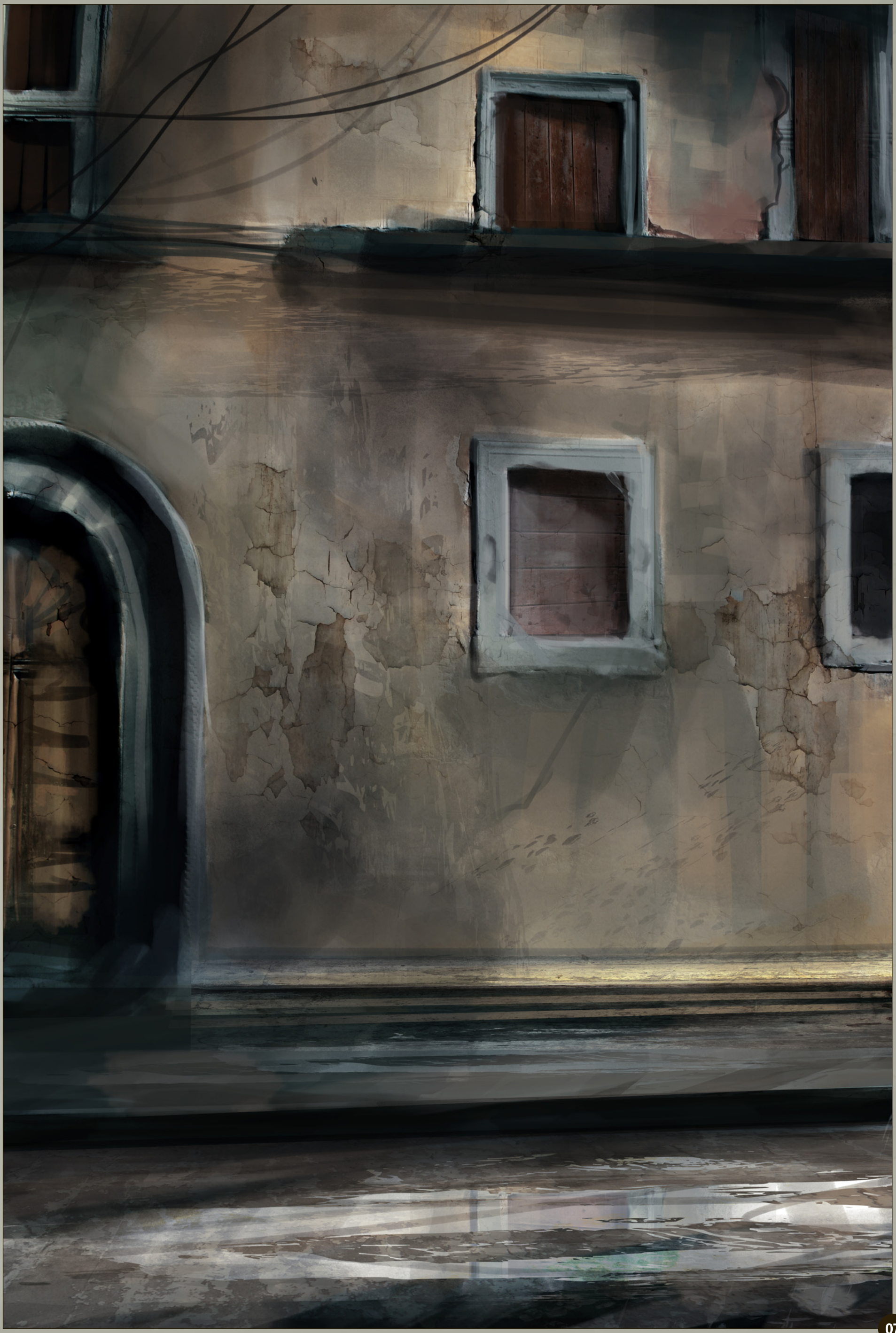
grayscale), select the black areas to make a clipping path and add it to your shapes (main menu, below brushes). On top of that I added the first details to the door (**Fig.06**).

More Details and Textures

My next step was to create a new layer for more color variations. This layer was set to Soft Light, which is a pretty easy and comfortable way to adjust and add colors. Depending on your specific needs, you can paint in the color with some brush strokes or using a soft gradient. I mostly used purple or blue tones for the additional color. For the structure on the wall I used a texture I shot quite a while ago. It is pretty useful to collect your own texture references. Just go out with a camera and shoot whatever you want, it's really helpful (**Fig.07**).



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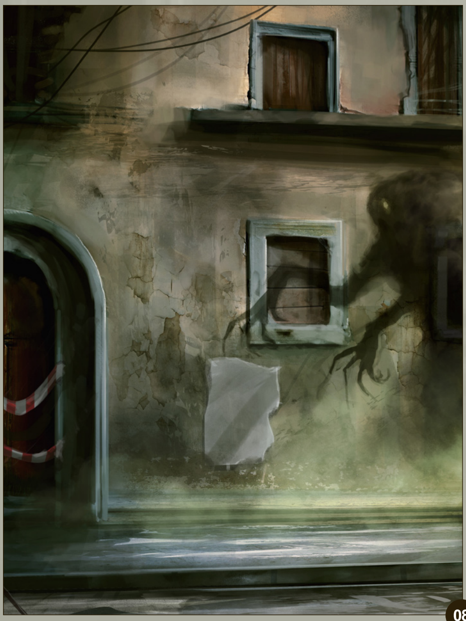

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Blocking in the Creature

When I was happy with the mood I started to block in some detail and the initial shape for the creature. The creature's shape was mainly painted with the Hard Round brush. Normally I use a mid-sized round hard brush for the base shape and then start to erase certain areas for smaller details (e.g., claws etc.). This procedure goes back and forth until I'm happy with the overall shape. I also added some details as you can see on the door, the top of the image and the poster onto the wall, although I wasn't sure if these were going to be in the final image. Again I added a new layer set to Soft Light and filled it with a soft greenish gradient on the lower right side (**Fig.08**).

Creature Details

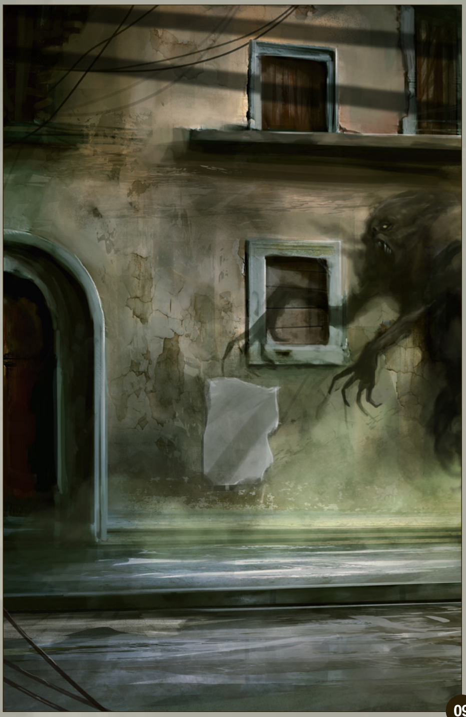
When I paint in the details for a creature or character I like to work on separate layers for mid-tones and the highlights as well. The technique I used here is described at the beginning of this tutorial. For the details I used the Smudge tool with the special Smudge brush. You'll get some pretty soft-tone blending and some happy accidents as well. If I like the look I merge the layers and create a new one for painting/smudging more details and to add brighter highlights (**Fig.09**).

Color Correction and Light Source

I wasn't happy with the barrier on the door and the poster so I decided to paint over them. I wanted the scene to feel like it was at night so I shaded the whole image using the Level Correction tool. To imply that the scene is light by some street lights I added two big diagonal shadows on the top of the images. I created a new layer, drew in the shape with the Selection tool and filled the selection with a dark brownish tone. The layer was then set to Multiply and the Opacity was set to roundabout 45 – 50%. For a three-dimensional feeling I selected the shadow area on the inner side of the window and moved it downwards a bit. I used the color balance adjustment to shift the greenish tones to blue (**Fig.10**).

Second Creature and Refining

After a short break from this image I decided to add a second creature, which, in my opinion, added a lot to the eerie feeling. I duplicated the first creature (another good reason to keep some elements on a separate layer) and moved it to the lower area of the image. To make sure that the second creature didn't look like a copy I used the Liquify tool and Transformation tools to create a new body shape. By using the Eraser tool I got rid of the unnecessary elements and painted in some new shapes like the arm and the smoky body (**Fig.11**).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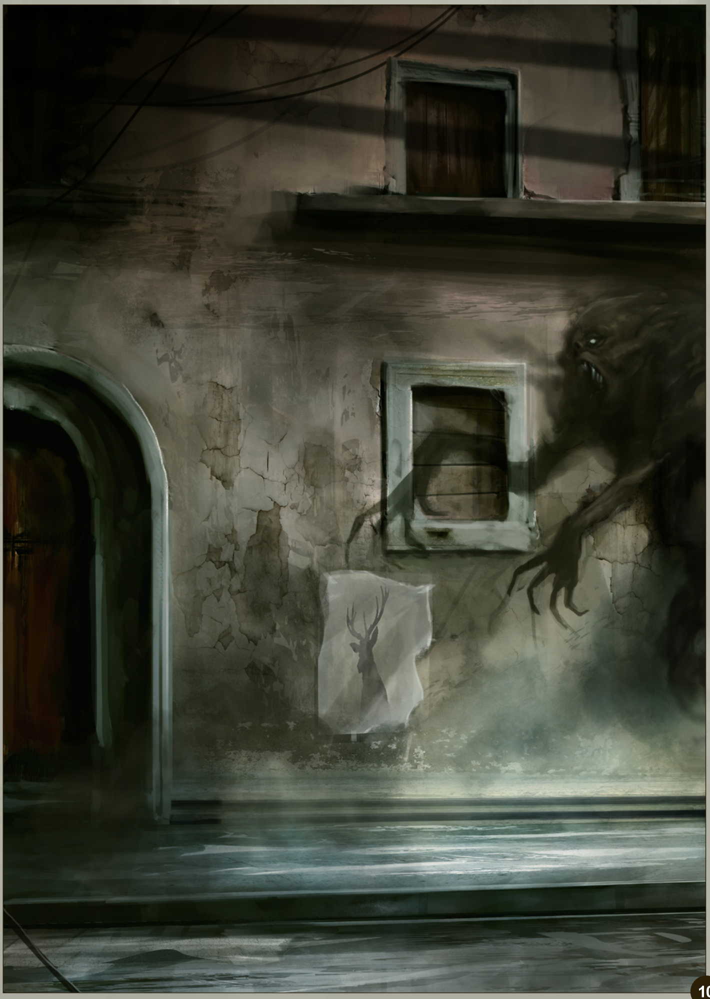
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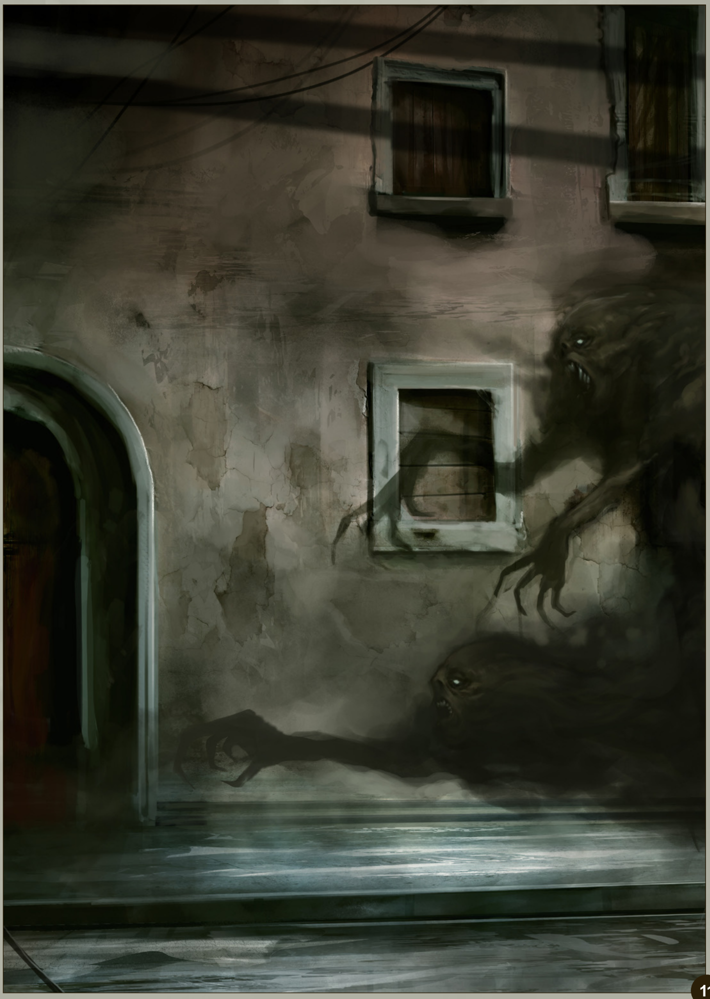
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Final Details and Color Grading

Now the image was close to finished. I created a new layer and started to paint in some bright highlights on the creatures. For the eyes I created a second layer, which was set to Add. I used a Soft Round brush twice the size of the eyes with a pretty bright value and painted in the glow of the eyes. To get the right look you could play around with the opacity of the layer. I used a custom cloud brush to paint in the foggy bodies. To add more of an atmosphere to the painting I created a new layer and painted in some fog using a cloud brush. Last but not least, I used the Color Balance tool for subtle color shifting. Finally I added Soft Light layers with a red and green tone to add warmth and contrast (**Fig.12**).

Markus Lovadina

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Or contact him at:
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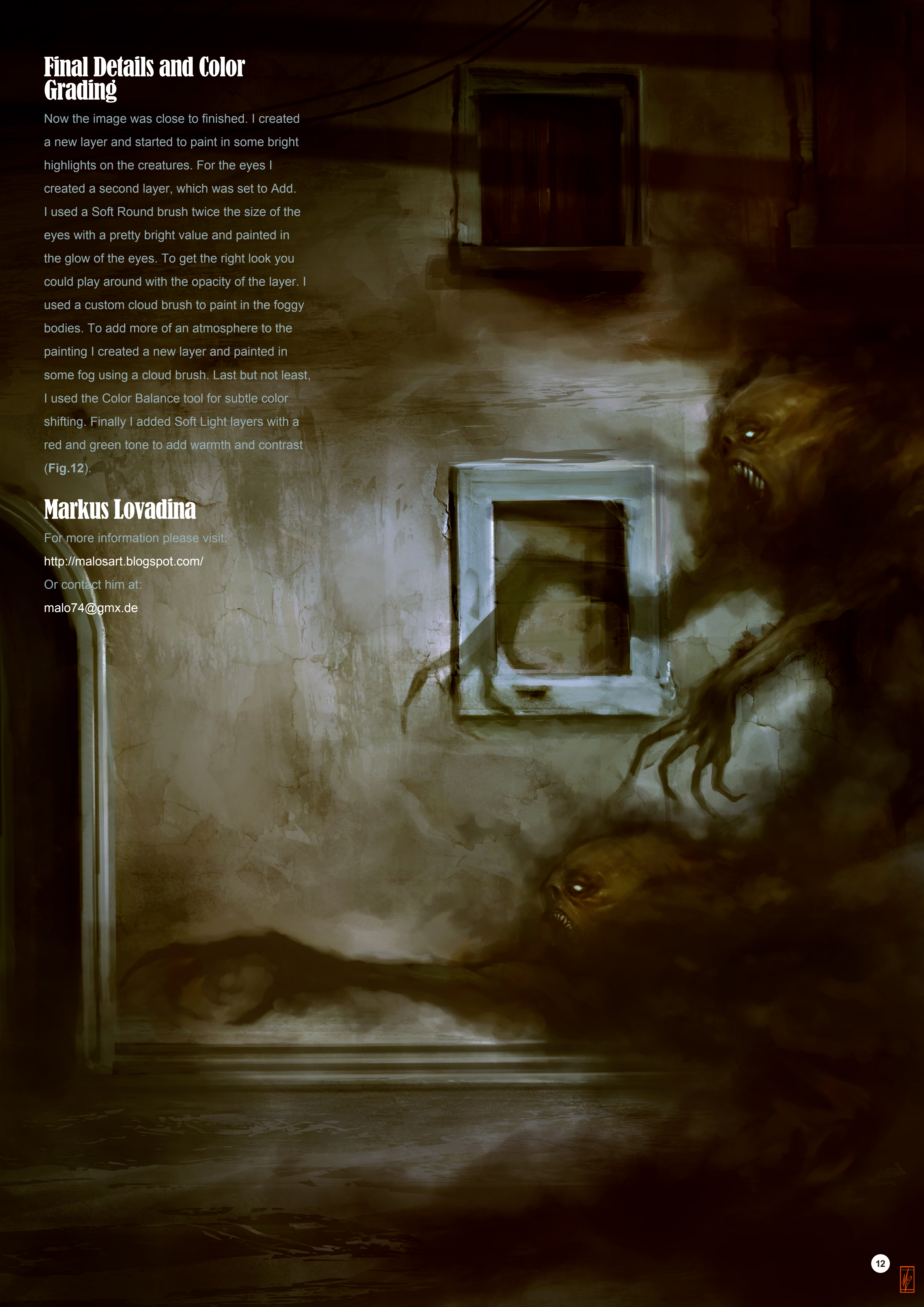

03
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This month we feature:

"BAROKO"

BY BLAZ PORENTA

BAROKO
BY BLAZ PORENTA

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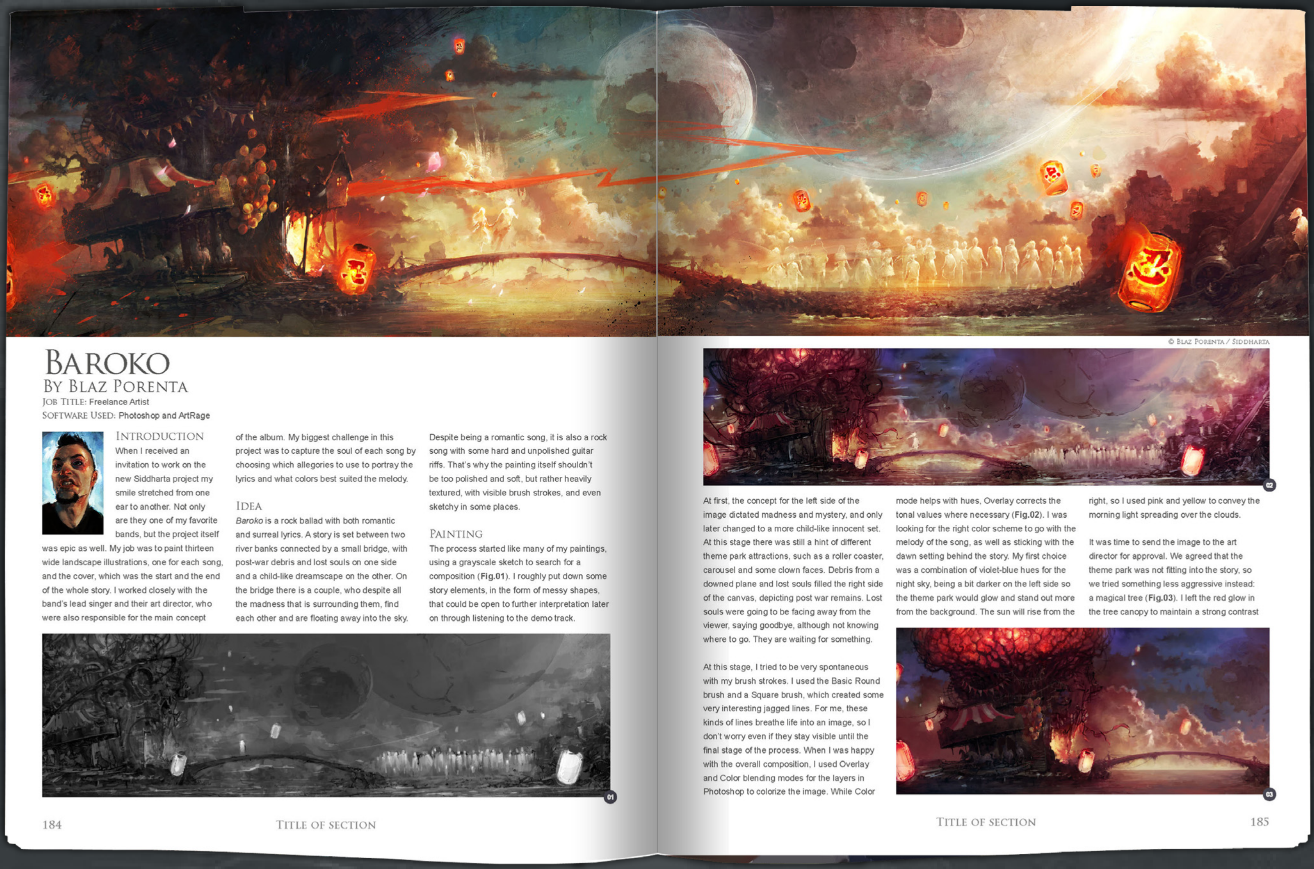

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BAROKO

By Blaz Porenta

Job Title: Freelance Artist
Software Used: Photoshop and ArtRage

Introduction

When I received an invitation to work on the new Siddharta project my smile stretched from one ear to another. Not only are they one of my favorite bands, but the project itself was epic as well. My job was to paint thirteen wide landscape illustrations, one for each song, and the cover, which was the start and the end of the whole story. I worked closely with the band’s lead singer and their art director, who were also responsible for the main concept of the album. My biggest challenge in this project was to capture the soul of each song by choosing which allegories to use to portray the lyrics and what colors best suited the melody.

Idea

Baroko is a rock ballad with both romantic and surreal lyrics. A story is set between two river banks connected by a small bridge, with post-war debris and lost souls on one side and a child-like dreamscape on the other. On the bridge there is a couple, who despite all the madness that is surrounding them, find each other and are floating away into the sky. Despite being a romantic song, it is also a rock song with some hard and unpolished guitar riffs. That’s why the painting itself shouldn’t be too polished and soft, but rather heavily textured, with visible brush strokes, and even sketchy in some places.

Painting

The process started like many of my paintings, using a grayscale sketch to search for a composition (**Fig.01**). I roughly put down some story elements, in the form of messy shapes, that could be open to further interpretation later on through listening to the demo track.

01

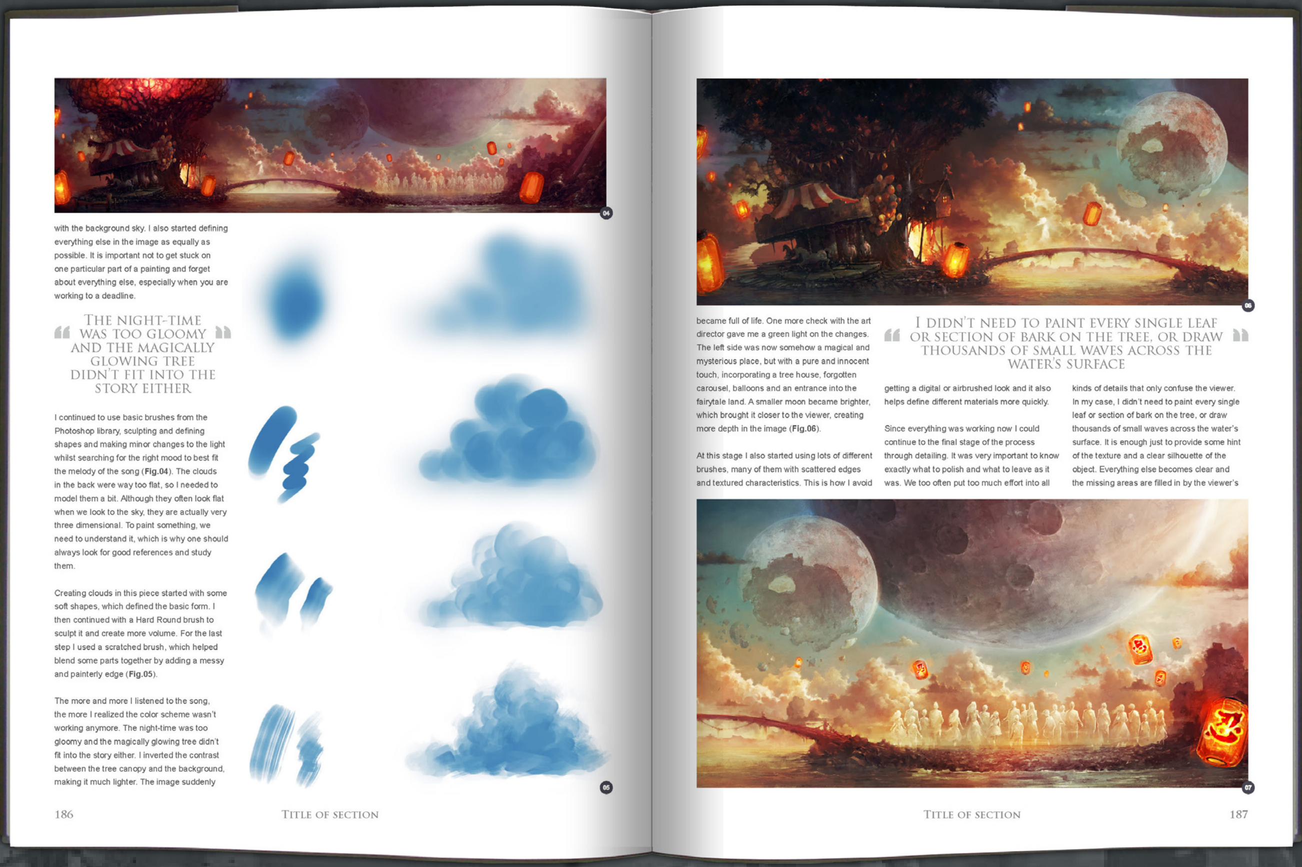
At first, the concept for the left side of the image dictated madness and mystery, and only later changed to a more child-like innocent set. At this stage there was still a hint of different theme park attractions, such as a roller coaster, carousel and some clown faces. Debris from a downed plane and lost souls filled the right side of the canvas, depicting post war remains. Lost souls were going to be facing away from the viewer, saying goodbye, although not knowing where to go. They are waiting for something.

At this stage, I tried to be very spontaneous with my brush strokes. I used the Basic Round brush and a Square brush, which created some very interesting jagged lines. For me, these kinds of lines breathe life into an image, so I don’t worry even if they stay visible until the final stage of the process. When I was happy with the overall composition, I used Overlay and Color blending modes for the layers in Photoshop to colorize the image. While Color mode helps with hues, Overlay corrects the tonal values where necessary (**Fig.02**). I was looking for the right color scheme to go with the melody of the song, as well as sticking with the dawn setting behind the story. My first choice was a combination of violet-blue hues for the night sky, being a bit darker on the left side so the theme park would glow and stand out more from the background. The sun will rise from the right, so I used pink and yellow to convey the morning light spreading over the clouds.

02

It was time to send the image to the art director for approval. We agreed that the theme park was not fitting into the story, so we tried something less aggressive instead: a magical tree (**Fig.03**). I left the red glow in the tree canopy to maintain a strong contrast

03



04

with the background sky. I also started defining everything else in the image as equally as possible. It is important not to get stuck on one particular part of a painting and forget about everything else, especially when you are working to a deadline.

> THE NIGHT-TIME WAS TOO GLOOMY AND THE MAGICALLY GLOWING TREE DIDN’T FIT INTO THE STORY EITHER

I continued to use basic brushes from the Photoshop library, sculpting and defining shapes and making minor changes to the light whilst searching for the right mood to best fit the melody of the song (**Fig.04**). The clouds in the back were way too flat, so I needed to model them a bit. Although they often look flat when we look to the sky, they are actually very three dimensional. To paint something, we need to understand it, which is why one should always look for good references and study them.

Creating clouds in this piece started with some soft shapes, which defined the basic form. I then continued with a Hard Round brush to sculpt it and create more volume. For the last step I used a scratched brush, which helped blend some parts together by adding a messy and painterly edge (**Fig.05**).

05

The more and more I listened to the song, the more I realized the color scheme wasn’t working anymore. The night-time was too gloomy and the magically glowing tree didn’t fit into the story either. I inverted the contrast between the tree canopy and the background, making it much lighter. The image suddenly became full of life. One more check with the art director gave me a green light on the changes. The left side was now somehow a magical and mysterious place, but with a pure and innocent touch, incorporating a tree house, forgotten carousel, balloons and an entrance into the fairytale land. A smaller moon became brighter, which brought it closer to the viewer, creating more depth in the image (**Fig.06**).

06

At this stage I also started using lots of different brushes, many of them with scattered edges and textured characteristics. This is how I avoid getting a digital or airbrushed look and it also helps define different materials more quickly.

> I DIDN’T NEED TO PAINT EVERY SINGLE LEAF OR SECTION OF BARK ON THE TREE, OR DRAW THOUSANDS OF SMALL WAVES ACROSS THE WATER’S SURFACE

Since everything was working now I could continue to the final stage of the process through detailing. It was very important to know exactly what to polish and what to leave as it was. We too often put too much effort into all kinds of details that only confuse the viewer. In my case, I didn’t need to paint every single leaf or section of bark on the tree, or draw thousands of small waves across the water’s surface. It is enough just to provide some hint of the texture and a clear silhouette of the object. Everything else becomes clear and the missing areas are filled in by the viewer’s

07

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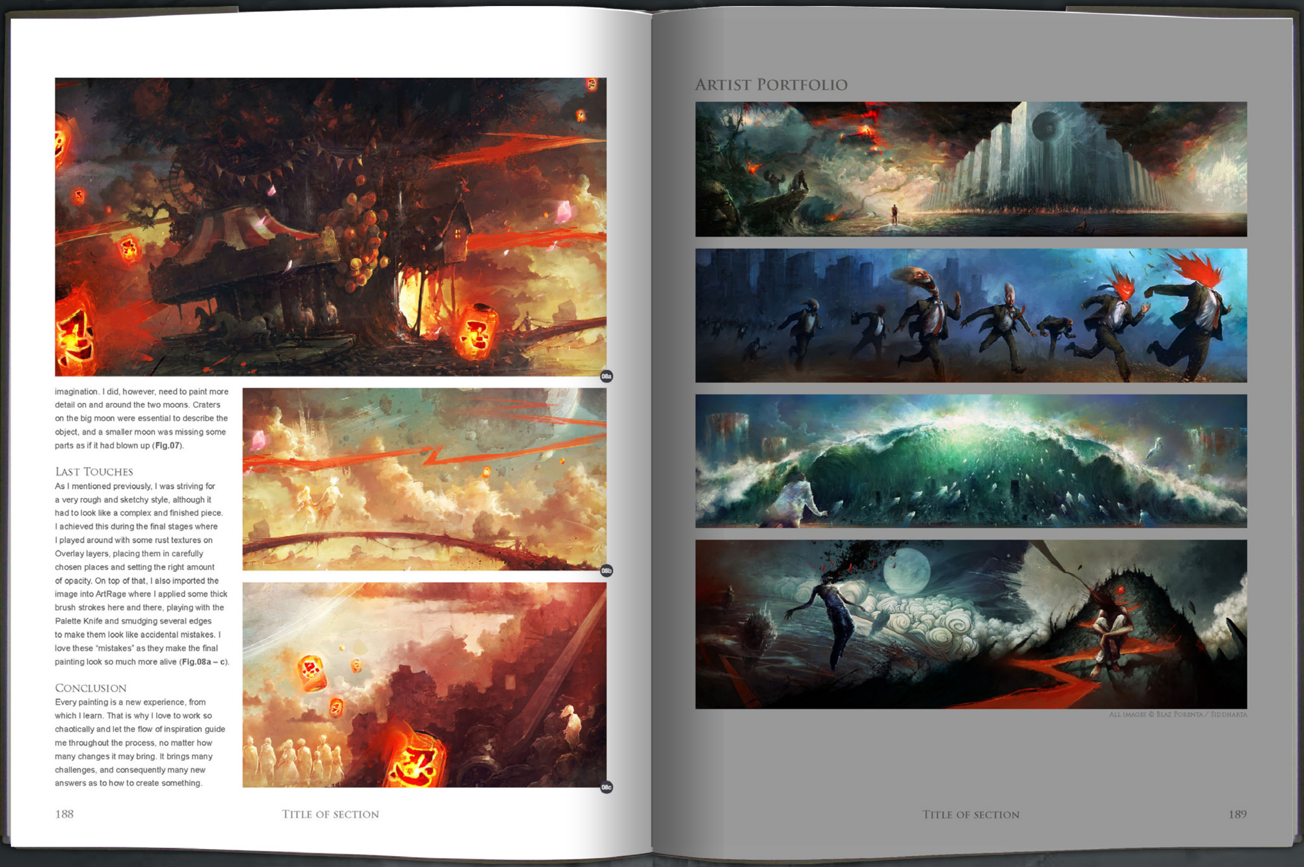

imagination. I did, however, need to paint more detail on and around the two moons. Craters on the big moon were essential to describe the object, and a smaller moon was missing some parts as if it had blown up (**Fig.07**).

LAST TOUCHES

As I mentioned previously, I was striving for a very rough and sketchy style, although it had to look like a complex and finished piece. I achieved this during the final stages where I played around with some rust textures on Overlay layers, placing them in carefully chosen places and setting the right amount of opacity. On top of that, I also imported the image into ArtRage where I applied some thick brush strokes here and there, playing with the Palette Knife and smudging several edges to make them look like accidental mistakes. I love these “mistakes” as they make the final painting look so much more alive (**Fig.08a – c**).

CONCLUSION

Every painting is a new experience, from which I learn. That is why I love to work so chaotically and let the flow of inspiration guide me throughout the process, no matter how many changes it may bring. It brings many challenges, and consequently many new answers as to how to create something.

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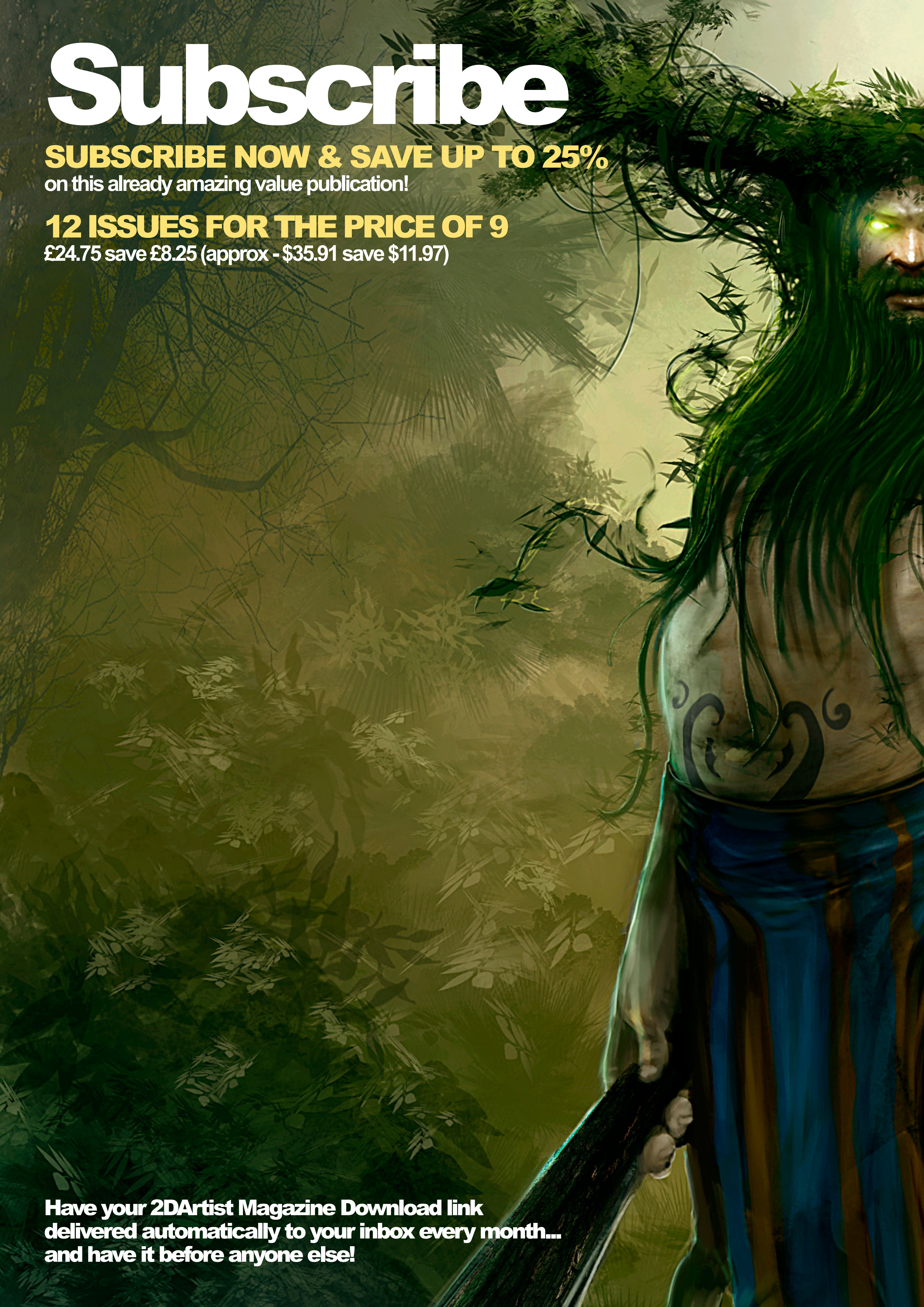

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